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# THE CLASSICAL JOURNAL

Volume XXXVIII DECEMBER, 1942

Number 3

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# THE CLASSICAL JOURNAL

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# THE CLASSICAL JOURNAL

VOLUME XXXVIII

DECEMBER, 1942

NUMBER 3

## EDITORIAL

TWENTY-SECOND YEAR OF SOUTHERN SECTION OF CLASSICAL  
ASSOCIATION OF THE MIDDLE WEST AND SOUTH  
MEETING AT BIRMINGHAM, ALABAMA,  
NOVEMBER 26-28, 1942

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### HEADQUARTERS

Tutwiler Hotel, where most of the meetings will be held.

Reservations can be made at these:

Tutwiler Hotel  
Redmont Hotel

Walton Hotel  
Dixie-Carlton Hotel

## PROGRAM

Papers from ten to twenty minutes

## FIRST SESSION

TUTWILER HOTEL, THURSDAY, 10:00 A.M.

President ALFRED P. HAMILTON, Millsaps College, PRESIDING

ARTHUR H. REETS, Louisiana State University, "A Defense of Hortensius."

CHARLES E. LITTLE, George Peabody College for Teachers, "The Long View of the Classics."

VIRGINIA H. BOYETTE, Laurel, Mississippi, High School, "Random Thoughts of a Latin Teacher."

HAROLD W. MILLER, Furman University, "Euripides and the Philosophers."

BLANCHE TUNNELL, Hattiesburg, Mississippi, High School, "*Nec tibi caeca nox iter eripiet.*"

## SECOND SESSION

TUTWILER HOTEL, THURSDAY, 2:00 P.M.

CLYDE PHARR, Vanderbilt University, PRESIDING

EDWIN W. BOWEN, Randolph-Macon College, "Sejanus—His Rapid Rise and Fall."

GEORGIE CURRIE, Millsaps College, "Parallels of Roman and Modern Times."

NELLIE ANGEL SMITH, State Teachers' College, Memphis, Tennessee, "A Typical Schoolmaster: Bingham of Mebaneville."

GLADYS MARTIN, Mississippi State College for Women, "The Historical Sources of Lucan."

RUTH CARROLL, Newberry College, "The Correlation of High-School and College Latin."

C. G. BROUZAS, University of West Virginia, "Books and Libraries in Ancient Athens."

## THIRD SESSION

TUTWILER HOTEL, THURSDAY 7:30 P.M.

DAVID MARTIN KEY, Birmingham-Southern College, PRESIDING

DOROTHY M. BELL, Bradford Junior College, "Mythology and the Modern Arts, II." (Illustrated)

LOUIS E. LORD, University of Illinois, "Jasmine Hill Gardens." (Illustrated)

FRED S. DUNHAM, University of Michigan, "The Younger Pliny—Gentleman and Citizen."

CLYDE PHARR, Vanderbilt University, "Sextus the Cynic and the Ring of Pope Xystus."

CAROLYN BOCK, Columbia, Tennessee, High School, "The Gruesome in Seneca."

Breakfast for Committee on Present Status of Classical Education

Friday 7:30 A.M., Tutwiler Hotel



FOURTH SESSION

TUTWILER HOTEL, FRIDAY 9:20 A.M.

E. K. TURNER, Emory University, PRESIDING

ARTHUR H. MOSER, University of Tennessee, "Twentieth-Century Thucydides"

CHARLES D. MATTHEWS, Birmingham-Southern College, "The Original Language of the New Testament."

KATE CLARK, Sidney Lanier High School, Montgomery, Alabama, "The Golden Bough."

LEE BYRNE, Howard College, Birmingham, Alabama, Subject to be announced.

SISTER M. RAPHAEL, St. Scholastica Academy, Fort Smith, Arkansas, Subject to be announced.

FLOYD SEYWARD LEAR, The Rice Institute, Houston, Texas, Subject to be announced.

FRIDAY 1:00 P.M.

Luncheon at Birmingham-Southern College

FIFTH SESSION

STOCKHAM HALL, BIRMINGHAM-SOUTHERN COLLEGE

FRIDAY 2:00 P.M.

RUTH CARROLL, Newberry College, PRESIDING

J. N. BROWN, State Teachers' College, Denton, Texas "*Quid si Ariola est?*"

ALBERT G. SANDERS, Millsaps College, "*Litterae Humaniores* 1942."

IVY M. HOLLAND, Hollywood, Florida, High School, "The Relationship between Latin and Spanish Syntax."

SIBYL STONECIPHER, State Teachers' College, Bowling Green, Kentucky, "Common Myths Commonly Unknown."

ROBERT L. LADD, Holmes High School, Covington, Kentucky, "Oral Latin: A Classroom Tonic."

SIXTH SESSION

(Subscription Dinner)

TUTWILER HOTEL, FRIDAY 7:00 P.M.

CHARLES E. LITTLE, Peabody College, PRESIDING and acting as *arbiter bibendi*

Address of Welcome: Dr. C. B. GLENN, Former Superintendent of the Birmingham City Schools

Reply for the Association: NELLIE ANGEL SMITH, State Teachers' College Memphis, Tennessee

EDWIN L. JOHNSON, Vanderbilt University, "There Is No Future."

Presidential Address: ALFRED P. HAMILTON, Millsaps College, "Our Immortal Souls."

## SEVENTH SESSION

TUTWILER HOTEL, SATURDAY 9:00 A.M.

DOROTHY M. BELL, Bradford Junior College, PRESIDING

SISTER MARY FRANCES, Xavier University, New Orleans, Subject to be  
announced

J. A. TOLMAN, Georgetown College, "German Propaganda in Latin Literature."

JAMES A. ROBINS, Vanderbilt University, "The Scipionic Circle."

J. N. BROWN, State Teachers' College, Denton, Texas, "Round Table Discussion on Teaching Latin in High School."

## BUSINESS SESSION

## THE CLAIM OF THE CLASSICS IN THESE OUR DAYS<sup>1</sup>

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BY WILLIAM CHARLES KORFMACHER  
Saint Louis University

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Ducis ingenium res  
adversae nudare solent, celare secundae.

These facile words of the wit Balatro to his disconsolate host<sup>2</sup> are readily capable of a broader and nobler application. For surely ours are *tempora adversa*, and surely we classicists have been vain enough to consider ourselves veritable *duces* in the world of genuine education. There have been times, in fact, when in our pardonable enthusiasm we fell victims to the lure of an overvaluation of our chosen subject and to that vaulting ambition that doth o'erleap itself and fall on t'other side. Today we are in danger of allowing ourselves to be swung to the other side of the pendulum in the face of a seemingly overwhelming demand for mechanical, technical, and scientific training of the sort that will be of most direct service to the war effort. The smoke of a thousand forges seems destined to obscure the classic loveliness of the Parthenon and the imposing grandeur of the Colosseum, and the clang and clatter of multitudinous factory wheels appear to extinguish the thin strain of Apollo's lyre.

It is in times like these that even the elect may hesitate to assert the claims of the classics; and so, were one's hearers less *attenti*, *benevoli*, *et dociles*, one might almost be slow in yielding obedience to our Association president's "command performance" to deal with that specific subject. Obviously, I think, we must refresh ourselves in our own convictions that the classics are worth while—

<sup>1</sup> Read before the Classical Association of the Middle West and South, at New Orleans, April 3, 1942.

<sup>2</sup> Horace, *Sat.* II, 8, 73 f.

that secondary Latin and even Greek are as much in place as ever; and beyond that intellectual self-assurance, we need an even stronger emotional urge and zeal invigorating us in our classroom method and technique and in our justification of the subject on all sides. These are no days for the doubter and the questioner in our ranks; we must be "all-out" Latinists; with a bow to the *Art of Poetry*,

Mediocribus esse Latinis  
non homines, non di, non concessere columnae . . . [v. 372 f.]

1

Very obviously, of course, the claim of the classics today is the same as it ever was. All its tried and legitimate objectives are good in war as well as in peace. But just as obviously there are certain of these aims which it is desirable to stress especially in these adverse months. Some such objectives it is the hope of the paper to suggest.

There is, I believe, a growing conviction among many American educators and among such interested representatives of the laity as parents and government officials that the training of American youth, both on the secondary and the collegiate levels, has been unduly soft and lax. This position has been stated strongly in a letter to the *St. Louis Post-Dispatch* [January 16, 1942] by R. H. B. Thompson, late headmaster of Saint Louis Country Day School, himself a classicist, who writes in part:

The pleasant dream of twenty years fades, and cold reason gets a hearing. We must go into complete reverse educationally. We must elevate mental discipline to its proper pinnacle. We must recognize that mathematics, languages, history, and science are the essential fields of study at the secondary level. In no other way can we fight the war and win the peace.

In the same vein is the following excerpt from Professor William E. Gwatkin's contribution to "A Round Table of Opinion" in *News Letter Number 23* [December 28, 1941, page 2] of the Committee on the Present Status of Classical Education:

I also wonder whether many a schoolman may not be tending toward the idea that with a tough job ahead for us in the next years, there may be some value in tough subjects for our youth, especially those we think may have a chance at the leadership of the future. Latin is not too tough, but it is

not a snap. If the Latin teacher can get at the right boys and girls, the interest helps out the toughness, and I am inclined to think that they together build morale.

Similarly, Joseph W. Barker, Chief of the Division of Training, Liaison, and Coordination, Navy Department, declares before a group of college and university heads.<sup>3</sup>

Another item of help would be for you to stress instruction to all your students in the principles of democracy, of self-discipline, and of obedience. As never before, every person in our entire nation needs to have the clearest possible concept of *why* we are fighting, *what* we are fighting for, and *how* we must discipline ourselves for war service whether at the front or at home. Such a contribution by you will aid the entire defense effort.

The matter of *morale* is obviously of vital importance to the American government in the present conflict. The Office of Civilian Defense, for example, has repeatedly indicated its concern with this highly important issue; the United States Office of Education, under its Division of Civilian Morale, is establishing some hundred and forty *Key Centers of Information and Training*, or "War Libraries," in various colleges and universities of the nation; the War Department is sending speakers to camps to explain to those in training the issues of the war.

All this is clearly indicative of an interest in morale, attitude, stamina. But a genuine morale is more than a temporary emotional stimulus, more than a transitory reception of information. It must be built through years of training, through the growing conviction that things worth while are not had for the asking, through an application of the well-tried dictum *per aspera ad astra*. There are, of course, many subjects, conceivably, sufficiently hard to test the mettle of able pupils in American high schools and colleges. But there is no need to go exploring the untrodden jungle of possible pedagogical material. Latin is a tried discipline, fit and ready for continuing use, which combines with a reasonable difficulty and challenge numerous additional benefits not readily otherwise obtainable in a single subject of study.

<sup>3</sup> *Higher Education and the War: The Report of a National Conference of College and University Presidents, Held in Baltimore, Md., Jan. 3-4, 1942: Washington, American Council on Education (1942), 33.*



## 2

Among these benefits is, I believe, a second claim we may properly reassert and emphasize in these our days—the aim, namely, of the development of desirable mental habits. Quite apart, of course, from all questions involving a transfer of training and the application of skills acquired in Latin to other disciplines and to the affairs of everyday life—questions involving polemics unduly bitter and controversies unduly long—I believe there is ground for our plea. Ours is an age of the machine and of mechanized aid. We are less patient of effort than we were even a half century ago. Yet no mechanical contrivance can replace the human will, and no accumulation of cams and cogs will ever avail to perform the functions of the human intellect. Men must still reason, analyse, appraise, evaluate, estimate, judge, decide; they must now, as always heretofore, subject the lawlessness of impulse to the dominion of the will.

Now to an extent candidly alarming, orderliness of mind, logic in thinking, and clarity and tidiness of reasoning seem to be disappearing among the young students that throng the halls of high school and college. They are resentful of definiteness and exactness, they rebel at sustained attention, they voice an emphatic *no* at demands for perseverance in the face of difficulties. They find it hard to catch the thought of great books, the precise meaning of significant paragraphs, the underlying concept of important sentences; harder still to appraise and evaluate them by some reasonable standard. *Le mot juste* has not the enticement it once had to the struggling composer of essay and theme. The “being in love with words,” the sensitive appreciation of their whims and their ways, the response to shade and mood and color of meaning in written and spoken utterance, all these perfections of the ideal user of language are likely to be overlooked either through a general slovenliness of mind or, in the case of more serious students, through an exclusive devotion to mechanics and science.

Latin cannot be really taught or genuinely mastered without an acquisition of exact knowledge. It demands the play and exercise of the reasoning faculty, calls into operation a judicious imagination, insists upon thoroughness and undisguised mental toil, forces

attention and a persevering effort in the face of what is hard. Whether or not educational theory admits that such desirable exercises of mind and will are capable of "transfer" to other fields and departments of human activity, it can hardly be denied that a student is the better young man or young woman for the experience.

And let us bear in mind that in this war and the eventual peace words are destined to play a definitely leading rôle. We shall probably hear in increasing numbers pronouncements of statesmen and pronouncements of charlatans, and listen to utterances intended to inform and utterances intended to deceive. There is likely to be an increasing need for a sagacious and intelligent American public mentally equipped to come to grips with issues of national and international moment and able to weigh and appraise language because language has been an integral part of its scholastic training—or perhaps *the* integrating part, if the happy experiment envisioned by Professor E. L. Ullman can be realized, as set forth by him in a recent number of *School and Society*.<sup>4</sup>

Instead of wondering how we language teachers can find a little unpretentious home on the outskirts of the core curriculum, why don't we insist on schools in which languages *are* the core curriculum? Why not at least start an experimental school in which that procedure can be tried. I am positive that we could easily find a score or more schools which would welcome experimentation with a core curriculum consisting of one or more foreign languages. . . .

## 3

There is a third objective in the study of the classics that we may with confidence and assurance stress in these difficult days, and that is our aim at the stimulating of a critical and aesthetic taste. There must be some flaw in an educational system from which high-school and even college graduates emerge in great numbers with no appreciation of anything musical beyond a jazz or swing orchestra; whose literary interests are bounded by the offerings of the drug store lending library; whose devotion to the stage stops with the musical review and the radio play, duly reduced and properly peppered with "commercials." The architectural mon-

<sup>4</sup> LIII (May 10, 1941), 585.

strosities disfiguring so many American cities and the strange aberrations of unguided genius that masquerade as pictorial and plastic art would hardly be possible among a people where taste was the regular, rather than the infrequent, possession.

It is precisely here that the classical teacher in the high school, and, of course, the college instructor may do work of far-reaching benefit in rousing among his students an appreciative love for what is truly and enduringly beautiful. The relative calmness of the best in classical literature is in marked contrast with the nervous and artificially emotional content of much that is written today. The masterpieces of Greece and Rome, with their characteristic delicate restraint, poise, conscious gravity, and tranquil dignity, are happily opposed to the blatant, neurotic super-emotionalism to be found in large numbers of current novels and short stories.

There is, to be sure, the ready objection that in times of bitter national stress we have neither time nor sympathy for culture and the fine arts. But it is a short-sighted objection. The emergency needs more than mere specialized human automata. It calls for human understanding, sympathy, and a conviction that springs from principle. And we must needs look to the days beyond, as well as the days within, the duration.

There are, admittedly, many avenues to culture and the fine arts. But for the ordinary boy or girl the easiest road is that of literature. And here Latin is uniquely suited to be the highway of the many rather than the lane of the few. In addition to its numerous other advantages, it has the distinctive ability to put its pupils at once into a new world and a new mind. The newer first-year textbooks are no mere preparations for Caesar's *Gallic War* but include an introduction to the wide domain of myth and legend, of antique achievements and great personages, that have become a permanent element in the traditions of Western culture.

Nor need a cultured literary taste be an isolated possession. We are assured of the common bond or blood-relationship among all the arts; and there is no reason why the pupil who has been won to a love for what is lastingly noble in literature should not likewise come to an appreciation of the symphony and to a discernment

between the occasional great moving picture and the common run of "fillers."

## 4

A fourth objective in the teaching of Latin that may with high propriety be asserted today is associated with the widespread American ideal of "education for democracy." Now while that ideal is not actually the be-all and end-all of educational purpose, it is surely a large and significant factor in youth training. But democracy cannot be deeply appreciated by a mere rehearsal of its present functions or by a systematic introduction of young men and women to its current institutions and organization. Democracy is in very truth a "way of life," a thing of internal conviction, a possession which, if it is to thrive, calls for a full measure of understanding and unstinted devotion. If our schools succeed in rousing only a transient emotional response toward it, democracy will mean but little when the feeling is dissipated and subsides.

As teachers of the classics, we need to make constantly clear to our professional associates and to the public at large that the traditions of Western democracy are inseparably intertwined with the two great ancient civilizations that we represent. The Athenian Solon was a pioneer in favoring and bringing into being some measure of "rights for the people," and the long history of the Roman Republic is a laboratory course in the gradual attainment of equality among all classes of freeborn men.

True it is that the struggling youngster in the first or second year of high-school Latin will not be able to see a great deal of this sort of thing in the original language, but he can be brought to a view of some elements, at least. And his teacher, if worthy of a place as an instructor in the classics, is steeped in the great tradition, is another "Mr. Chips" or "Miss Chips," is capable of doing a great deal more for his charges than teaching the textbook or correcting themes.

Samuel Eliot Morison, in an eloquent address on *The Ancient Classics in a Modern Democracy*, delivered at the College of Wooster on June 12, 1939,<sup>5</sup> remarks:

<sup>5</sup> New York, Oxford University Press (1939), 21 f.

... In ancient history you will find many of the current questions of today threshed out in a clean-cut fashion that will help you to comprehend your own age. What a terrible warning Thucydides gives of the consequences of war and power politics and demagogery! And it will enable you to get under the skin of American history, too. The fathers of our Revolution, the framers of our federal and state constitutions, and the great Senators (note the term) of the nineteenth century were steeped in Roman and Greek History. Antique liberty was a phrase often on their lips, and ever in their hearts. They were closer to the ancients in spirit, Americans as they were, than we are to them. These men, the founders of our Republic, seemed to know what they were doing, and where they were going, whilst "The *merely modern* man never knows what he is about." Our forefathers were not *merely modern*, even in their own day. Behind them, in the backs of their minds, and before them as a goal there was always the supreme achievement of Judaea in religion, the supreme achievement of Hellas in the good life, and the supreme achievement of Rome in statecraft. . . .

We need today, far more than ever before, the truly "long look"—the genuine retrospect over the past to guide us in present peril and coming reconstruction, and the vision into the future to enable us to plan enduringly and well. Education today will fail in its sacred trust if it turns out young men and women capable of doing but one specialized task and thus finding themselves, when the emergency is over, helpless in the hard days of readjustment. It will fail just as signally if it does not lay at least the foundations for a deep and intelligent appreciation of the democratic way of life and for a keen-minded and equable rebuilding of civilization for the hoped for new world of the future.

Mr. John W. Studebaker, United States Commissioner of Education, has lately written, in part, as follows:<sup>6</sup>

In colleges and universities especially, plans to *win the peace* must be made. This means gathering facts and making preparations for knitting together the torn fabric of world society, a task requiring wisdom, understanding, and long-range planning. . . . Education must and will turn its whole vast energies to national services to win the war and the peace.

In a spirit of earnest co-operation, then, and of a reasoned confidence and self-assurance, we classicists may assert the claim

<sup>6</sup> Quoted from *News Letter Number 23* (December 28, 1941, p. 3) of the Committee on the Present Status of Classical Education.



of our subject in these our days. Among many other aims we may emphasize the value of the classics as educative tools in a stiffening of discipline and morale, in the development of desirable mental habits and the rousing of mental keenness to evaluate the declarations of the day, in the stimulating of a critical and aesthetic sense appreciative of the truly great products of our cultural tradition, and in contributing to a renewed and devoted understanding of our democratic way of life and to plans for achieving a just and enduring peace. To these and other praiseworthy ends we can contribute both in college and in the secondary school, either in the present educational order or in some altered system that may be a by-product of the struggle now upon us. For the discipline of the classics is at once enduring and elastic, as timely as the latest flash from the far-flung fronts of World War II and as timeless as the patient earth upon which its battles are fought.

## PUER ASCANIUS

By RUTH E. COLEMAN  
Meriden, Connecticut

The phrase *puer Ascanius*<sup>1</sup> runs through Vergil's *Aeneid* like a little musical motive of two measures that identifies this boy whom the poet brought to life so beautifully. The phrase contains in miniature everything that Vergil puts into each scene where Ascanius appears. Often the boy is simply called *puer*.<sup>2</sup> The essential quality of Vergil's portrait of him is boyishness, a quality that is never overwhelmed by the grandeur of the poem. In the midst of lofty ideas and great themes this brain-child of Vergil's remains just *puer Ascanius*, a real boy endowed with all the virtues and funny little quirks of all boys.

Ascanius, whose other name is Iulus,<sup>3</sup> is mentioned relatively few times<sup>4</sup> in the *Aeneid*, but so skilfully does Vergil make each stage of his boyhood completely natural that one can almost see him grow.

At Troy Ascanius is a little child holding his father's hand and trotting along beside him.<sup>5</sup> Aeneas calls him *parvus*,<sup>6</sup> and we know that he is small enough to be held in his mother's arms.<sup>7</sup> His extreme youth at the time of Creusa's disappearance is indicated by the words of Andromache at her meeting with Aeneas in Epirus when she asks whether Ascanius misses his mother.<sup>8</sup>

In Carthage the child is old enough to be allowed to join the grown-ups at the hunt.<sup>9</sup> He is no longer a baby, but a young boy thrilled<sup>10</sup> at the prospect of hunting. Typical of boys at the "show-

<sup>1</sup> Vergil, *Aeneid* I, 267; II, 598; IV, 156; 354; V, 74; X, 236; 605. All other references in this paper are to the *Aeneid* unless otherwise noted.

<sup>2</sup> I, 678; 714; III, 341; IX, 641; XII, 435. <sup>3</sup> I, 267.

<sup>4</sup> He is merely mentioned or is part of an episode fifty-one times in the twelve books of the *Aeneid*. <sup>5</sup> II, 723 f. <sup>6</sup> II, 563; 674; 710; 723. <sup>7</sup> II, 674.

<sup>8</sup> III, 341. <sup>9</sup> IV, 140. <sup>10</sup> IV, 140, "laetus."

off" age he dashes ahead of everyone,<sup>11</sup> gleefully displaying his horsemanship.<sup>12</sup> He tries to appear nonchalant and experienced as he says that this hunt is too slow for him.<sup>13</sup> He wishes he could get a shot at bigger game, a boar or a lion.<sup>14</sup>

Vergil next shows him sufficiently grown to take part in the sacrifice at the tomb of Anchises.<sup>15</sup> In a small way he is beginning to take his place as a prince, for he is leading the young Trojans.<sup>16</sup>

In the parade just before the military manoeuvres in honor of Anchises Vergil deftly indicates by one adjective the end of another period of development when he says that Ascanius is *ante omnis pulcher Iulus*.<sup>17</sup> This first use of the adjective *pulcher* for Ascanius is significant. His face has lost the chubbiness of infancy and he has outgrown the homely stage of missing teeth and awkward arms and legs. He has become a handsome boy.

In this gradual way Vergil brings Ascanius to the point where he assumes some responsibility. When the Trojan women set fire to the ships in the harbor in Sicily,<sup>18</sup> Ascanius, who has been leading the war games, spurs his horse on to reach the shore first.<sup>19</sup> He tries to show the women that the ships are not their enemies as the Greeks were.<sup>20</sup> His "you are burning your hopes"<sup>21</sup> is worthy of his father. His mind has developed, and he possesses some skill in speaking. He is also beginning to appreciate his importance among the Trojans.<sup>22</sup>

The final stage of Ascanius' boyhood shows us a lovable, dignified, sympathetic boy who has absorbed the great traditions of his people through constant association with men who revere the gods, cherish their country's welfare, and love their families. These qualities shine through the boy's speech<sup>23</sup> to Nisus and Euryalus before the two set out on their fatal mission through the enemies' lines to Aeneas. True to the customs of his people, Ascanius swears by everything that is sacred to the Trojans<sup>24</sup> that he has faith in these boys. His anxiety<sup>25</sup> and love<sup>26</sup> for his father enable him to un-

<sup>11</sup> iv, 157.      <sup>12</sup> iv, 157, "gaudet."      <sup>13</sup> iv, 158, "inertia."

<sup>14</sup> iv, 159.      <sup>15</sup> v, 74.      <sup>16</sup> v, 74.      <sup>17</sup> v, 570.

<sup>18</sup> v, 660-662.      <sup>19</sup> v, 667 f.      <sup>20</sup> v, 671.      <sup>21</sup> v, 672.

<sup>22</sup> v, 672 f., "en ego vester Ascanius!"      <sup>23</sup> ix, 257-280; 296-302.

<sup>24</sup> ix, 258-260.      <sup>25</sup> ix, 262.      <sup>26</sup> ix, 294.

derstand the concern of Euryalus for his mother, who will be left alone.<sup>27</sup> The promise of Ascanius to care for the woman—"she will be my mother and will lack only the name of Creusa"<sup>28</sup>—is beautiful in its simplicity. Vergil's phrase, *ante annos animumque gerens curamque virilem*,<sup>29</sup> justly describes the boy at this age.

Even at such a solemn moment Vergil does not allow Ascanius to step out of character. He is still a boy. He remembers the prizes that Aeneas gave the victors in the funeral games, and he promises the same things to Nisus.<sup>30</sup> The boy knows the correct thing to do; he is trying to observe all the rules of etiquette for such occasions. Then he betrays his youth by his delightful boast that he will give Nisus the equipment of the enemy Turnus.<sup>31</sup> And the battle has not even begun! To be sure, he qualifies the promise by an "if we win,"<sup>32</sup> but he does not seem to have any doubts about the fulfillment of his promise.<sup>33</sup>

Ascanius appears in the poem a number of times after this scene,<sup>34</sup> but there are no indications of further development. This speech to Nisus and Euryalus shows him at the peak of his boyhood. Nothing greater than this could be expected of him until he became a young man. In the last scene in which Ascanius appears<sup>35</sup> he is still a boy receiving counsel from his father. Vergil has appropriately made our final picture of Ascanius one that carries our thoughts to his future, which his father urges him to guide by the examples of Trojan heroes.<sup>36</sup>

Even when Ascanius is used as a symbol of Rome's future, his significance grows as the fate of the Trojans unrolls. After Aeneas has brought the Trojans to Italy, it will be the task of Ascanius to guide the destiny of the people whom his father will leave to him. Jupiter<sup>37</sup> and Father Tiber<sup>38</sup> prophesy that Ascanius will rule in Italy and will found Alba Longa. The king of the gods shows by

<sup>27</sup> IX, 289-291.

<sup>28</sup> IX, 297.

<sup>29</sup> IX, 311.

<sup>30</sup> Cf. v, 110 (Aeneas' prizes), "sacri tripodes"; v, 112, "argenteique aurique talentum"; v, 267, "cymbiaque argento perfecta atque aspera signis"; IX, 265 (Ascanius' rewards), "tripodas geminos"; IX, 265, "auri duo magna talenta"; IX, 263-264, "argento perfecta atque aspera signis pocula." <sup>31</sup> IX, 270 f. <sup>32</sup> IX, 267 f.

<sup>33</sup> IX, 271, "iam nunc tua praemia."

<sup>34</sup> IX, 501; 592; x, 47; 236; 524; 605; XII, 110; 168.

<sup>35</sup> XII, 433.

<sup>36</sup> XII, 438-440.

<sup>37</sup> I, 267-271.

<sup>38</sup> VIII, 48.

thunder and a comet that the flame about Iulus' head is a good omen.<sup>39</sup> The Roman reader would probably interpret this omen as a sign of future eminence, as in the case of Servius Tullius.<sup>40</sup> Mercury brings a message from Jupiter to Aeneas in Carthage to remind him that the lands of Italy and its rule are destined for Ascanius.<sup>41</sup> Vergil tells us that Ascanius continued the practice of the war games which the Trojan boys performed at the funeral celebrations, and that from him they came down to the Romans.<sup>42</sup> Apollo, too, prophesies greatness, or perhaps immortality, for the boy.<sup>43</sup>

In addition to being a great ruler Ascanius is to be the father of a famous line. Jupiter tells Venus that a Caesar of the Julian family will be one of the descendants of Iulus.<sup>44</sup> On the shield made by Vulcan for Aeneas is pictured the whole race to be sired by Ascanius.<sup>45</sup> Apollo calls him the son of gods and the future father of gods.<sup>46</sup>

Vergil sums up the place of both Aeneas and Ascanius in the history of Rome with two short phrases in Book XII. At the ceremony before the duel with Turnus Aeneas enters with Ascanius. The father is called *Romanae stirpis origo*,<sup>47</sup> and the son *magnae spes altera Romae*.<sup>48</sup> What a telling contrast! The past and the future all wrapped up in two simple phrases!

In the last six books Ascanius, in his rôle of Rome's hope for the future, receives more personal attention from the gods, who begin to work miracles for him. Ascanius is older now than in the first six books, and his career is to begin in Italy. Thus he is closer to his destiny.

In Book IX Ascanius is admitted to the company of heroes who receive a direct sign from heaven in answer to a prayer before battle. When Remulus jeers at the Trojans, Ascanius addresses a prayer for help to Jupiter,<sup>49</sup> who thunders his answer from a clear sky.<sup>50</sup> The boy has indeed grown up even as a symbol.

Apollo also shows a personal interest in Ascanius when the god

<sup>39</sup> II, 689-698.

<sup>40</sup> Livy I, 39, 1-4.

<sup>41</sup> IV, 272-276.

<sup>42</sup> V, 596-601.

<sup>43</sup> IX, 641, "sic itur ad astra."

<sup>44</sup> I, 286-288.

<sup>45</sup> VIII, 629.

<sup>46</sup> IX, 642.

<sup>47</sup> XII, 166.

<sup>48</sup> XII, 168.

<sup>49</sup> IX, 625-629.

<sup>50</sup> IX, 630 f.



assumes the form of Butes in order to warn the boy to leave the battle.<sup>51</sup> Apollo's use of *Aenide*<sup>52</sup> in addressing Ascanius is striking. Usually only the heroes in the *Aeneid* are called by a patronymic.<sup>53</sup> The boy is growing to epic proportions.

Finally, Venus, at the council of the gods, wants to interfere so that Ascanius may be removed from the risks of war.<sup>54</sup>

In spite of the burden of the future, however, Ascanius cannot be reduced to a symbol. He is as real as the boy next door. Vergil has chosen the exact words so skilfully in dealing with Ascanius that the boy smiles out at us from each phrase. The *non passibus aequis*<sup>55</sup> is one of the tenderest phrases in the *Aeneid*. In it you can see little Ascanius pattering along, unconcerned because he is holding his father's hand,<sup>56</sup> and probably asking questions at top speed. The words contain all the trust and dependence of all children.

Ascanius is a lovely child. The flame plays about his soft hair,<sup>57</sup> that fine, silky hair that little children have. Venus calls him *dulci*.<sup>58</sup> Vergil uses the perfect adjectives for all children: "little," "sweet," and "soft."

As all boys do, Ascanius loves excitement, and he is especially fond of hunting.<sup>59</sup> That irresistible scene at Carthage<sup>60</sup> is so natural! He proves somewhat recalcitrant about leaving the fight against the Rutulians; and Vergil's use of *avidum pugnae*<sup>61</sup> implies that Ascanius argues a little with the Trojans who want to keep him out of danger, but finally gives in with a shrug.

A boy would not be complete without a chum, and Ascanius has one—little Atys.<sup>62</sup> Amid all the splendor of the poem Vergil has thought to put in this perfect detail.<sup>63</sup> How charmingly the juxtaposition of words<sup>64</sup> emphasizes the boys' friendship!

<sup>51</sup> IX, 646-656. <sup>52</sup> IX, 653.

<sup>53</sup> Cf. *Aeneadae*, *passim*; *Dardanidae*, *passim*; *Tydid* I, 97; *Acacidae* I, 99; *Alridas* I, 458; *Pelidae* II, 548; *Priamiden* III, 295; *Anchisiades* V, 407; *Iaside* V, 843; *Alciden* VI, 123; *Aeoliden* VI, 164; *Antenoridas* VI, 484; *Hyrtacides* IX, 177.

<sup>54</sup> X, 46. <sup>55</sup> II, 724. <sup>56</sup> II, 723.

<sup>57</sup> II, 683. <sup>58</sup> I, 659. <sup>59</sup> IV, 157; VII, 478; IX, 591.

<sup>60</sup> IV, 156-159. <sup>61</sup> IX, 661. <sup>62</sup> V, 569.

<sup>63</sup> Charles Knapp has suggested another motive in the inclusion of this friendship. It "prefigures the later union of the *Gens Iulia* and the *Gens Atia*." Cf. *Vergil and Ovid*: Chicago, Scott, Foresman (1929), 417, n. 569.

<sup>64</sup> V, 569, "puerque puer dilectus Iulo."

The lovely, untranslatable *venerande puer*<sup>65</sup> that Ascanius uses to Euryalus gives us another essential of boyhood—hero worship. All boys have their heroes in whose presence they are filled with awe. Sometimes the hero is a slightly older boy, like Euryalus, or he may be a motion-picture star of "horse opera" fame, or a big-league base-ball player.

Ascanius even goes through the "I betcha I kin lick him" stage. He can deal with a boar or a lion.<sup>66</sup> He kills Sylvia's stag because he wants to be praised.<sup>67</sup> True to his boyhood, he must take up the "dare" of Remulus, who scoffs at the Trojans.<sup>68</sup> After Ascanius dispatches the arrow at Remulus, his words, *bis capti Phryges haec Rutulis responsa remittunt*,<sup>69</sup> are the epic equivalent of thumbing his nose.

Vergil has done a clever thing in using Ascanius to resolve the riddle of the Harpies' prediction<sup>70</sup> that the Trojans must eat their tables before they can settle in Italy. After the Trojans have eaten the bread on which they had placed the fruit for their meal, Ascanius cries, "Look! We've even eaten the tables!"<sup>71</sup> This solution of the puzzling prediction is natural from the boy, for this is the kind of play on words to which all boys seem to be addicted. He did not realize the import of his words.<sup>72</sup>

In Book XII Vergil again paints an affecting scene in a few words. When the duel with Turnus is agreed upon, Aeneas tries to relieve Iulus' anxiety.<sup>73</sup> When confronted with actual danger, the intrepid hunter is again just a boy, and he shows his love and fear for his father. He probably does not speak of these feelings; boys don't. But his big eyes and quivering lips betray him.<sup>74</sup> As all fathers do, Aeneas pats him on the back and tells him not to worry; everything is going to turn out right.<sup>75</sup>

Thus "Ascanius grows all through the *Aeneid*."<sup>76</sup> With his genius for painting life-like scenes with words, Vergil shows us a sweet child who grows into a lively youngster and who finally captures our hearts with his boyish charm and young dignity.

<sup>65</sup> IX, 276.<sup>66</sup> IV, 159.<sup>67</sup> VII, 496.<sup>68</sup> IX, 621 f.<sup>69</sup> IX, 635.<sup>70</sup> III, 255-257.<sup>71</sup> VII, 116.<sup>72</sup> VII, 117, "adludens."<sup>73</sup> XII, 110.<sup>74</sup> XII, 110, "maesti."<sup>75</sup> XII, 111, "fata docens."<sup>76</sup> Fowler, W. Warde, *The Death of Turnus*, p. 90, n. 1.

## SOME LATER USES OF THE GREEK TRAGIC CHORUS

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The origin of the ancient Greek theater, and therefore the origin of the theater as we know it today, can be traced to the dance. From early ritualistic dances in the worship of Dionysus, or Bacchus, both Greek tragedy and Greek comedy evolved. The worship of Dionysus was performed by attendants of the god in a song and dance called the dithyramb, and from the dithyramb descended the classic tragedy. Before the middle of the sixth century B.C. the chorus of attendants functioned in improvised lines, no one approaching a solo performer except their leader, but in the latter part of the century appeared the figure of Thespis. With Thespis the improvised lines were abandoned and prearranged verses with meter introduced. And Thespis was, too, the first actor. After Thespis other actors were added by Aeschylus and Sophocles, the dialogue was made more important, and the classic tragedy of ancient Greece reached its full perfection.

Of the choral origin of Greek tragedy an American authority states, "No other fact in the history of Greek drama is better authenticated . . . than this."<sup>1</sup> In the great period of Greek tragedy, the period of Aeschylus, Sophocles, Euripides, the chorus was closely connected with the plot—more intimately, in general, by Aeschylus than by Sophocles and Euripides. The chorus, according to Aristotle, was properly regarded as one of the actors, an integral part of the whole, and should take a share in the action—the rôle which it had in Sophocles rather than in Euripides.<sup>2</sup> After Euripides, indeed beginning with him, the playwrights used songs in

<sup>1</sup> R. C. Flickinger, *The Greek Theater and Its Drama*: University of Chicago Press (1918), 133.    <sup>2</sup> *Poetics* XVIII, 19.

their plays that had nothing to do with the plot, and the chorus, which Gilbert Murray has called "that most wonderful of Greek dramatic instruments,"<sup>3</sup> eventually disappeared from the Greek stage.

To make the chorus more effective as an integral part of the action, the Greek poets often made the members of the chorus of the same age and sex as the principal character and connected the chorus more intimately with the hero in the final catastrophe.<sup>4</sup> The decline of the chorus was accompanied, perhaps was caused, by the increase of interest in the actors and their dialogue. Plots tended to become more complex, making the chorus an encumbrance. The later choral odes of Euripides seem to have been composed more for a musical effect than as an integral part of the play.<sup>5</sup> Yet there have appeared at various periods in the history of the theater certain students and craftsmen who have felt that the magic spell, the complete re-creation, of the best period of the Greek theater could not be achieved without particular attention to the chorus.

The fact that the chorus originated in song and dance was naturally not neglected by the great playwrights of the fifth century. The chorus not only continued to dance, but the choral odes were sung. Aeschylus composed the music to his own tragedies, Sophocles accompanied at least one play on the cithara, and Euripides had others compose the music to his texts.<sup>6</sup> As one historian of music has remarked, "There is no doubt that the great choruses of tragedies like the *Agamemnon* and the *Antigone* were sung to the grandest music then composed."<sup>7</sup> With the decline of the chorus and its degradation to the level of an entr'acte, the music was also relegated to a secondary position, so that Aristotle could say that in his time the songs of the chorus were intercalary pieces.

The Romans were almost completely indifferent to the tragic theater and had only a vicarious interest in the New Comedy of Plautus and Terence derived from the works of Menander and

<sup>3</sup> Quoted by Flickinger, *op. cit.*, 133.      <sup>4</sup> *Ibid.*, 136.

<sup>5</sup> E. A. Haigh, *The Tragic Drama of the Greeks*: Oxford (1896), 251-256.

<sup>6</sup> W. S. Rockstro, *A General History of Music*: 7.

<sup>7</sup> Arthur Elson, *A History of Opera*: Boston (1926), 11.

other Greek comic poets. Thus no serious effort was made to revive the Greek theater in its original form—or as its original form was conceived to be—until the latter part of the sixteenth century.

The Renaissance in art and literature was already at least two centuries old when a group of Florentine nobles endeavored to recreate the Greek classic tragedy with its musical component. Giovanni Bardi (the Conte di Vernio), Piero Strozzi, Vincenzo Galilei (father of the scientist), and Jacopo Corsi were the noblemen. Associated with them were the poet Ottavio Rinuccini and two musicians, Jacopo Peri and Giulio Caccini. Their aim was to revive the Greek drama with music to help express the poetic text, which was projected in the form of the recitative. In the preface of one production, the *Euridice* by Peri, it was stated that the music was written "to be identical with that used by the Greeks and Romans throughout their dramas."<sup>8</sup> The reform of the Florentines was directed chiefly to a revival of the musical element of the Greek play, but Greek music, unlike Greek literary and art products, had been almost entirely lost in the Middle Ages. Or rather, its course of evolution had not been broken off during the Middle Ages and from the tenth century it had followed an evolution of its own.<sup>9</sup> Thus the Florentines did not revive the Greek drama in its original form but "they did better, they gave birth to the opera."<sup>10</sup>

From the time of the attempted revival by the Florentines the opera pursued its own course and the tragic theater usually followed the pattern of the post-Euripides play, that is, without benefit of the chorus. Early in the nineteenth century Friedrich Schiller took cognizance of the importance of the chorus in the Greek theater and attempted to revive it in his play, the *Bride of Messina*. Following in the wake of some Greek prototypes, Schiller employed two choruses. He set forth his aims in a prefatory essay to the *Bride of Messina*, entitled "On the Use of the Chorus in Tragedy." Admitting that choruses were not unknown to modern tragedy, Schiller asserted that the chorus, as he em-

<sup>8</sup> Elson, *op. cit.*, 13.

<sup>9</sup> William F. Apthorp, *The Opera Past and Present*: New York (1910), 12.

<sup>10</sup> *Ibid.*, 18.



ployed it, was of an entirely distinct character. He believed that music and rhythmical motion were essential accessories to the chorus, otherwise it was a mere hindrance to the development of the plot. Schiller's music, however, must have been implied in the use of poetic cadences.

Schiller was waging war against naturalism in art and as the basis of his argument he referred to the choral origin of Greek tragedy. The old poets, he stated, had found the chorus in nature, but the modern writer must create and introduce it poetically. Schiller deplored the abolition of the chorus and its debasement by the French tragic playwrights into the *confidant*. The French, he felt, had utterly misconceived the spirit of the ancients. Schiller's chorus was to inlay and entwine the plot with a tissue of lyrical magnificence. It was to be a general conception, to go into the past and future, to encompass distant times and nations, to pronounce lessons of wisdom. Rather more like the chorus of Sophocles than any other, it was to be an "ideal person" furthering and accompanying the whole plot. The chorus should give life to the language—it would compel elevation of the general diction of a poet—and also give repose to the action, because it served as a buffer to scenes and action in tragedy that would otherwise be overpowering to the spectator.

Schiller's *Bride of Messina* was completed in February, 1803, and acted at Weimar the following month. Students from the University of Jena were loud in their applause, apparently from an interest stimulated by their own acquaintance with classical drama, but critics in general condemned the play as unnatural and tedious, especially objecting to the use of the chorus. In his work on Schiller Carlyle commented on the ineffectiveness of the experiment, in which he said that the chorus retarded the plot, dissipating and diffusing the sympathies.

Schiller, a great German poet, had failed to bring back the complete spell of Greek tragedy. However accurately he may have analyzed the elements of the Greek plays that made them successful in their time, he could not reproduce those elements successfully in his own day. And, after all, it was for public, not mere theoretical, success that he was striving. It remained for a great

German musician, Richard Wagner, to gain the desired audience reaction on lines much the same as those advanced by Schiller.

Whatever Richard Wagner's attainments as a classical scholar, his interest in classical antiquity, particularly in the Greek theater, cannot be denied. This interest, vouched for by his own testimony, began at an early age and continued, with lapses, throughout his entire life and career. At the end of his eighth year Wagner entered the *Kreuzschule* at Dresden and in his early studies became particularly infatuated with the stories of Greek mythology. "No boy," says Wagner years afterward in a letter to Nietzsche, "could have had greater enthusiasm for classical antiquity than myself."<sup>11</sup> Although Wagner's interests were chiefly in the fields of mythology and history, with linguistics secondary, his enthusiasm prompted his teacher to urge him to adopt philology as a profession. Later teachers, at the Nikolai and Thomas schools in Leipzig, were not so stimulating, and Wagner was saved from a philological career. Wagner's skill in reading Greek in the original is rather contradicted by his own statements. Although he testifies that when only in the "Tertia" he had translated the first twelve books of the *Odyssey*,<sup>12</sup> he also admits that he could not understand Greek tragedies thoroughly in the original.<sup>13</sup> In 1830 Wagner attempted to read Sophocles in the original with the help of a tutor but gave up in disgust, a disgust both with Sophocles and Greek. Obstacles, in addition to the language, were a poorly chosen teacher and the repulsive odor of a tanyard located too near the study room.<sup>14</sup> Yet seventeen years afterward persons belonging to Dresden musical circles were surprised to hear him speak, often with great animation, about Greek literature and history, but never about music.<sup>15</sup> And as a prelude to studies in Old and Middle High German he began again with Greek antiquity, was filled with "overwhelming enthusiasm" by it, and could only speak of the subject "in terms

<sup>11</sup> Elizabeth Foerster-Nietzsche, *The Nietzsche-Wagner Correspondence*, Translated by Caroline V. Kerr: New York (1921), 125; cf. Richard Wagner, *My Life*, authorized translation: New York, Dodd, Mead and Company (1927), 15.

<sup>12</sup> *Gesammelte Schriften und Dichtungen von Richard Wagner*, Leipzig (1871), I, 5; William Wallace, *Richard Wagner*: New York (1925), 16, suggests plausibly that the translation was of parts only of the *Odyssey* from an anthology.

<sup>13</sup> *My Life*, 17.

<sup>14</sup> *Ibid.*, 46.

<sup>15</sup> *Ibid.*, 411.

of the strongest emotion."<sup>16</sup> Under the spell of this enthusiasm, and while he was completing *Lohengrin*, Wagner has this to say of the influence of the Greek theater upon him:

For the first time I now mastered Aeschylus with real feeling and understanding. Droysen's eloquent commentaries in particular helped to bring before my imagination the intoxicating effect of the production of an Athenian tragedy, so that I could see the *Oresteia* with my mind's eye, as though it were actually being performed, and its effect upon me was indescribable. Nothing, however, could equal the sublime emotion with which the *Agamemnon* trilogy inspired me, and to the last word of the *Eumenides* I lived in an atmosphere so far removed from the present day that I have never since been really able to reconcile myself with modern literature. My ideas about the whole significance of the drama and of the theatre were, without a doubt, moulded by these impressions. I worked my way through the other tragedians, and finally reached Sophocles.<sup>17</sup>

It is after this revival of Wagner's enthusiasm for the Greek tragic theater, writes Dr. Wilson, that his dramas "are distinguished by a mastery of idiom such as was seen only here and there in Wagner's earlier works. They contain also the most and closest parallels to Greek tragedy."<sup>18</sup> The author of the foregoing points out a number of these parallels, although recognizing that the Greek tragedies are dramatic poems, their expression extended by music, while Wagner's works are dramatic symphonies, their meaning made clear by words.<sup>19</sup> In following Teutonic rather than Greek legends Wagner was much more truly a follower of the Greek spirit.<sup>20</sup>

<sup>16</sup> *Ibid.*

<sup>17</sup> *Ibid.*, 415; Wallace, *op. cit.*, 267 ff., thinks that the expression "*Agamemnon* trilogy" displays Wagner's lack of knowledge of the Greek plays which the composer professed to have. "All this bombastic talk," says Wallace, 268, "about the Greek drama vanishes into thin air when Wagner shows us that he did not know that the *Agamemnon* is the first part, and the *Eumenides* the third part, of the *Oresteia*." Ernest Newman, however, in *The Life of Richard Wagner*: New York (1933), Vol. I, 57, n. 1, points out that the word "trilogy" does not occur in the original German text, being inserted by the translator, and that Wagner knew perfectly well the structure of the *Oresteia*. Even without Newman's clarification it should be obvious that Wagner, despite his indifference to the Greek language, was well acquainted with the Greek plays. Wallace, 265, is chiefly concerned with proving that Wagner was not a "classical scholar." He is fighting wind-mills. No one would be so foolish as to call Wagner a "classical scholar," but no one could deny that he was a devout "student" of the Greek theater and Greek antiquity.

<sup>18</sup> Pearl Cleveland Wilson, *Wagner's Dramas and Greek Tragedy*: New York (1919), 3.

<sup>19</sup> *Ibid.*, 1.      <sup>20</sup> *Ibid.*, 13 f.

The psychological problems of the *Oresteia* and the *Ring* have similarities. There are parallels in rhythm that cannot be entirely coincidences. Wagner even constructed his longest work, the *Ring*, on the pattern of the *Oresteia*, that is, as a trilogy. Although the *Ring of the Nibelung* has actually four parts, yet the first part, *The Rhinegold*, is entitled, *A Prelude to the Trilogy—The Ring of the Nibelung*, and the parts that follow are respectively, *First*, *Second*, and *Third Day of the Trilogy*.<sup>21</sup> Of Wagner's last achievement, the Bayreuth theater and festivals, he himself says, "History gave me a model also for that ideal relation of the theater to the public which I had in mind. I found it in the drama of ancient Athens. . . ."<sup>22</sup> Apart from his own religious convictions, or lack of them, Wagner fully realized the significance of the religious elements in the Greek drama. It may well have been more than mere coincidence that his last music drama, *Parsifal*, was of a religious character. Let it not be suggested that Wagner was a slavish imitator of the theater of the past. Although he used many of the technical devices of his remote predecessors it was rather the essence, the spirit, of Greek tragedy which he sought to re-create.

It is in his essays that Wagner epitomizes his feeling for the essence of the Greek theater. In *Art and Revolution* his first statement is that no serious investigation can be made of the art of his day without being brought face to face with its intimate connection with the art of ancient Greece. The Greek spirit was said by Wagner to find its fullest expression in the god Apollo, a god with the traits of energetic earnestness, beautiful and strong. To this concept the tragic poet, inspired by the god Dionysus, joined the bond of speech to produce the highest form of art, the drama. Wagner visualized the Greek race as one rich in individuality, restless in energy, never static. He saw the Greek attending his theater with voice hushed at the summons of the chorus, a slave to the specta-

<sup>21</sup> *Ibid.* Here again Wallace, 275, makes a fatuous criticism. On the days of the Greek dramatic festivals three tragedies, or a trilogy, were followed by a satyric drama. Thus Wallace says that "If Wagner had it in his mind to construct the *Ring* on the Greek plan, then . . . [the] *Götterdämmerung* should have been a screaming farce." This is sheer nonsense. Wagner had no intention of copying literally from the Greeks, but that he did base his structure on the ancient trilogy is indicated by the above titles quoted by Wilson.

<sup>22</sup> Quoted by Wilson, *op. cit.*, 3, from *Gesammelte Schriften* VII, 99.

cle, otherwise never a slave. It was a picture that, in Wagner's imagination, made it preferable for half a day to be a Greek in the presence of this tragic art-work, than to all eternity an un-Greek god.

In *The Art-Work of the Future* Wagner is not so specific in his references to the Greek spirit. Here he projects for the future an art that is a union of the arts of the dance, poetry, and tone. Especially he emphasizes the art of tone, embodied by the orchestra as developed by Beethoven. Tone must express the stream of feeling, the shudder of alarm. With the other arts it will work singly, or at times in pairs, or all will work together. Where dramatic speech, or poetry, is the most necessary, the others will be subordinate to it. Obviously Wagner was thinking of a theater like that of the ancient Greeks, but it was not a goal to be reached, he believed, by antiquarian research. It could only be attained through "feeling" and there must be certain differences.

*Art and Revolution* was written in 1849, *The Art-Work of the Future* in 1850, and a year later Wagner wrote *Opera and Drama*. In the last of these three essays Wagner again pays tribute to the perfection of the Greek drama and its use of the myth for its material. He rejected romantic and historical dramas because they contain so much that appeals less to the feeling than to the intellect. The usefulness of the modern orchestra was its organic alliance with gesture, its capacity to bring up the remembrance of an emotion and its foreboding of moods yet unspoken. This definitely recalls the "tone" of *The Art-Work of the Future*, with its "stream of feeling" and "shudder of alarm." The orchestra, finally, is to the drama of the future what the chorus was to the Greek drama, an individuality apart from, yet intimately bound up with, the separate individualities of the stage.<sup>23</sup>

The union of the arts for the stage was not unknown to German commentators before Wagner's time, but it is doubtful that he knew this, or derived much from his predecessors. The aims of the Florentines and of Gluck were, of course, familiar to him, as well as Schiller's *Bride of Messina*, with its Preface. Lessing had spoken of poetry and music as designed by nature to be united. Herder,

<sup>23</sup> Cf. Ernest Newman, *Wagner as Man and Artist*: New York, Knopf (1924), 224.



in discussing Gluck's *Alceste*, had spoken of a lyric structure in which poetry, music, action, and decoration were one, and Goethe had had a similar conception. Of these and other ideas Wagner seems not to have been aware; in the main he followed only the authority of his own genius.<sup>24</sup>

In his close associations with Friedrich Nietzsche, however, Wagner found almost a unanimity of ideas. Nietzsche can scarcely have influenced Wagner, since their friendship began only in 1860, and Nietzsche's great commentary, *The Birth of Tragedy Out of the Spirit of Music*, was not written until 1871. Nietzsche's work was rather a synthesis, an apotheosis, of the Wagnerian ideal. In *The Birth of Tragedy* Nietzsche discusses the two Greek gods, Apollo and Dionysus, as most representative of Greek genius much in the same vein as did Wagner in his *Art and Revolution*. Nietzsche's analysis of the Greek character is likewise similar to that of Wagner. With Nietzsche the chorus was not only important as the origin of Greek tragedy but always more important than the "action" proper. As for the musical element he says:

The history of the rise of Greek tragedy now tells us with luminous precision that the tragic art of the Greeks was really born of the spirit of music, with which conception we believe we have done justice for the first time to the primitive and astonishing significance of the chorus.<sup>25</sup>

The Florentines failed to revive Greek tragedy, in Nietzsche's opinion, because they placed too much emphasis on the dialogue. Closely allied to the music was the tragic myth, and of the two ideas Nietzsche says:

Concerning both [music and myth], however, a glance at the development of the German genius should not leave us in any doubt; in the opera just as in the abstract character of our mythless existence, in an art degenerated to pastime as well as in a life guided by concepts, the inartistic as well as life-consuming nature of Socratic optimism had revealed itself to us. For our consolation, however, there have been some indications that nevertheless in some inaccessible abyss the German spirit still rests and dreams, undestroyed, in glorious health, profundity, and Dionysian strength, like a knight sunk in slumber; from which abyss the Dionysian song rises to our ears to let us know

<sup>24</sup> R. Bürkner, *Richard Wagner*: Jena (1908), 158 f.

<sup>25</sup> *The Works of Nietzsche*, ed. Orson Falk: New York, Tudor Publishing Co. (1931), 279.



that this German knight even now is dreaming his primitive Dionysian myth in blissfully earnest visions. . . . My friends, ye who believe in Dionysian music, ye also know what tragedy means to us. There we have tragic myth reborn from music—and in this birth we can hope for everything and forget what is most afflicting.<sup>26</sup>

The *Birth of Tragedy* was lacking only a few days of publication when Nietzsche attended a Wagner concert in Mannheim. Of this concert he wrote to a colleague, Rohde, the following:

The experiences I have had this week with Wagner in Mannheim, have been the means of increasing my knowledge of the music to a marvelous degree, and of convincing me of its complete justification. . . . I was like *one* who sees his dream go into fulfillment. For just this is *music* and nothing else! And it is precisely this, and nothing else, that I meant by the word "music" in describing the Dionysian art!<sup>27</sup>

Previously Nietzsche had sent two lectures, one entitled *Greek Music Drama*, to the Wagner household at Tribschen. Cosima Wagner wrote to him as follows:

Your thoroughly trenchant characterization of the chorus as a separate organism—an idea quite new to me—seems to me to furnish the only correct interpretation of the Greek drama . . . and I think it not improbable that this striking musical instinct has given you the key to the innermost secrets of the Greek tragedy.<sup>28</sup>

As long as the Nietzsche-Wagner friendship lasted there was a mutual understanding of interpretation and aims.

Wagner's use of the orchestra paralleled that of the chorus in that Wagner's orchestra, like the Greek chorus, generally concludes the drama. Both thereby bridge the space from the dramatic action back to every-day life. The fact that there is no sudden drop lends dignity to the fall of the curtain.<sup>29</sup> Of Wagner's adaptation of the chorus Wilson remarks, "in opera-houses today dramas are being sung that may be looked upon as constituting, in some respects, a modern parallel to the tragedies of Aeschylus, Sophocles, and Euripides."<sup>30</sup> Newman's conclusions are essentially the same. He says:

<sup>26</sup> *Works*, 337 f.      <sup>27</sup> *The Nietzsche-Wagner Correspondence*, 91.

<sup>28</sup> *Ibid.*, 55 f.

<sup>29</sup> Only figuratively speaking, of course, in the case of the Greek drama; Wilson, *op. cit.*, 81.      <sup>30</sup> *Op. cit.*, 12.

Not only did the old Greek dramatist, as we have seen, largely rely on the audience's knowledge of the characters and events of his play, and so save himself the necessity of much action or much scene-shifting, but he cast the drama into a concentrated form that enabled him to appeal rather to the spectator's sense of poetry than to the mere delight in external catastrophe and the unravelling of plot; while in the chorus he had under his hand an instrument capable of extraordinary emotional expression. The Greek drama, in fact, was singularly akin to the music-drama of Wagner. As Wagner saw, the true modern equivalent of the Greek chorus is the orchestra; it is at once part of the action and aloof from it, an ideal spectator, sympathising, commenting, correcting. The Greek drama resembles ideal opera, again, in that the ultimate sentiment disengaged from it is one not of facts shown, or of interest held by the mere interplay of intrigue, but of a high poetic spirit, purifying and transfiguring the common life of things.<sup>31</sup>

In the words of Apthorp,

in the music-drama, the music must lend itself unreservedly and continuously to intensifying the emotional expression of the text, and to giving an illustrative colouring to the dramatic action. In the end—aye, and even down to minute details—it is the theory of the old Florentine *Camerata*, and nothing else under the sun.<sup>32</sup>

Thus we have the ancient Greeks, the Florentines, Schiller, and Wagner, the last three striving to reach, in their own times, what the first had already achieved at the height of their effectiveness. With the Florentines and Schiller the effort was too deliberate, too strained, with Wagner the essence of the Greek spirit seems, at least for several generations, to have been recaptured. The chorus, in the form of music, or combined with music, and true dramatic tragedy would seem almost inseparable.<sup>33</sup>

The divergence of tragic chorus and dialogue, begun in ancient Greece, has continued its course with varying fortunes and adaptations. At times the chorus has been almost forcibly retained in a speaking rôle, at times it has been metamorphosed, as in the use of the *confidant* in the French Renaissance. Generally speaking, the secondary characters have always acted as a vestigial chorus, tak-

<sup>31</sup> *Wagner as Man and Artist*, 371.

<sup>32</sup> *The Opera Past and Present*, 163 f.

<sup>33</sup> Karl Borinski, *Die Antike in Poetik und Kunsttheorie*: Leipzig, Newald (1924), Vol. II, 192 f. And Borinski says (318), "Musik ist nun einmal—'was man dir auch sage'—das A und Ω, wenn nicht der gesamten antiken Kunst, so doch ganz gewiss ihrer Theorie."

ing part in the action, effecting a sympathetic *liaison* between the principals and the audience, acting as a buffer to relieve the intensity of dramatic scenes. In O'Neill's *Mourning Becomes Electra* the minor characters give a more than ordinarily conscious effect of certain attributes of the ancient Greek chorus. And O'Neill, without being crudely imitative, was likewise making a conscious effort to revive Greek tragedy in terms of the contemporary stage.<sup>34</sup>

Fortunately, O'Neill has himself disclosed his plans and hopes in *Mourning Becomes Electra* in the notes he kept while the play was being written.<sup>35</sup> O'Neill's primary aim was to get a modern psychological approximation of the Greek sense of fate which an intelligent audience of today, possessed of no belief in gods or supernatural retribution, could accept and be moved by. He chose the story of Electra and her family as psychologically the most interesting and the post-Civil-War period as the best equivalent, for his purposes, to the period after the Trojan War of the Aeschylean background. His plot was to be that of the Greek tragedy, and his stage-setting that of a house of the "Greek temple front type." This setting, he felt, fitted in well, was absolutely justifiable, and not a forced Greek similarity. The names of the main characters, at least, were to have some similarity to the Greek names.<sup>36</sup> Apparently O'Neill did not originally intend to employ the trilogy structure, but as the play progressed he saw there was no chance for a single play, or one in two parts—that he must make it a trilogy following the Greek practice. On the question of masks O'Neill decided to retain these properties of the Greek actors by means of make-up, even to the point of family resemblances. Here again he avoided too deliberate an imitation. When the play was finished—and its incubation extends over a period of

<sup>34</sup> Barrett H. Clark, *Eugene O'Neill* (revised ed.): New York, McBride and Co. (1936), 193: "*Mourning Becomes Electra* is no ordinary play . . . externally, it is a retelling of the tragic tale of Agamemnon and Clytemnestra, Orestes and Electra; an almost contemporary rearrangement of the first two parts of the Aeschylean trilogy, with a curiously modern interpretation of the theme of *The Furies*."

<sup>35</sup> "O'Neill's Own Story of 'Electra' in the Making," *New York Herald-Tribune*, Nov. 8, 1931, Sec. VII, p. 2.

<sup>36</sup> I.e. Mannon for Agamemnon, Orin for Orestes, Lavinia—by suggestion—for Electra.

more than five years—O'Neill could say, "[the] main purpose seems to me soundly achieved—there is a feeling of fate in it, or I am a fool—a psychological modern approximation of the fate in the Greek tragedies on this theme—attained without benefit of supernatural. . . ." But where is the chorus, of which O'Neill well knows the importance? For in addition to his studies of the Greek tragic playwrights, O'Neill had especially considered Nietzsche's *Birth of Tragedy* in his preparations for *Mourning Becomes Electra*. Besides the part played by the minor characters, there is the chantey "Shenandoah," of which O'Neill says in his notes of March 27, 1930: "use this more—as a sort of theme song—its simple, sad rhythm of hopeless sea longing peculiarly significant—even the stupid words would have striking meaning when considered in relation to tragic events of play—." Those who have seen his *Mourning Becomes Electra* can bear witness to the effectiveness of this device, although it bears more resemblance to the Wagnerian *leitmotiv* than to the varied choral odes of Greek tragedy.

O'Neill, of course, was not writing opera when he composed *Mourning Becomes Electra*. Does he do, in terms of the modern speaking stage, what Wagner did for the stage of the music-drama, what Aeschylus, Sophocles, and Euripides—aided by the chorus—did for the theater of ancient Greece? Time will tell.

## NOTES

[All contributions in the form of notes for this department should be sent direct to Alfred P. Dorjahn, Northwestern University, Evanston, Ill.]

### DANCING WITH THE ELBOWS

One of the innumerable technical terms which have been handed down to us with little or no explanation by Greek writers on the dance is *ἐπαγκωνισμός*. Athenaeus (xiv, 630A), our sole ancient source for the word, merely gives it with no comment; but the connotation of the passage permits us to infer that it is the name of a *schema*, or figure, and not of a whole dance. The word is a derivative of *ἄγκων*, "elbow"; and many modern writers simply translate it "elbow dance," and let it go at that.

In the sixteenth century, Scaliger (*De Comoedia et Tragoedia* 1523 F.) suggested that the word might indicate the pose of a thoughtful man, leaning on his elbow: *Quasi dicas incubitatio: cogitabundi fuit*. This interpretation, however, met with little or no approval. Latte,<sup>1</sup> in rejecting it, even expressed doubt that the *schema* had anything to do with an elbow, and pointed to the use of *ἄγκωνισμός* by late Greek writers to denote merely a curving.

Johannes Meursius, in his alphabetical compilation of Greek dances and figures entitled *Orchestra*,<sup>2</sup> says, under *ἐπαγκωνισμός*, *Videntur qui saltabant cubitis se mutuo impulsisse; atque ex ea re nomen datum*. He makes no citation of authorities or of illustrations to confirm this interpretation; it is evidently his own. Oddly enough, we may just possibly see some small hint of substantiation for it in the fact that immediately before *ἐπαγκωνισμός* in Athenaeus' list is the *schema* *ξύλου παράληψις*, which probably denoted real or imaginary beating with a club; and in the preceding line

<sup>1</sup> Kurt Latte, "De Saltationibus Graecorum Capita Quinque," *Religionsgesch. Versuche u. Vorarbeiten* XIII, Heft 3 (1913), p. 20.

<sup>2</sup> It is in Vol. VIII of Jacobus Gronovius' *Thesaurus Graecarum Antiquitatum*: Venice (1732-1737).

appears the *schema* χεῖρ καταπρηνής, which definitely seems to have been a slapping gesture. *Schemata* of beating one's fellow dancer, of slapping him, and of bumping him with one's elbows, would at least be homogeneous!

The assurance with which Meursius gives his explanation of the word seems to indicate that he may actually have seen dancing of a similar sort in his own day. In this connection it is interesting to note that an "elbow bumping" figure occurs in some of the folk dances of Europe, and that a particularly good example is seen in the *RüPELLANZ* of Germany and the Low Countries.<sup>3</sup> In this dance boys in pairs go through a series of rhythmic rough-and-tumble antics, including shaking their fists, lunging, slapping, ducking each other's heads, and, with hands on hips, knocking each other with their elbows. The *RüPELLANZ* is very old among the Low-German peoples; and Meursius was Dutch.

On the streets and playgrounds of our Eastern cities, particularly New York, one may see today a children's game which goes by the name of the "Chicken Hop." In playing it, the children put their hands on their hips or fold their arms high over their chests; then, hopping on one foot, they endeavor to knock one another off balance by bumping with their elbows. Every child who is forced to touch his other foot to the ground must leave the game; and the winner is the one who survives all the "bumping" without losing his balance. Now, it is a matter of common knowledge that children's games are often "degraded" or "reduced" forms of folk dances of great antiquity. It is tempting to see in the "Chicken Hop" of the New York children a survival of an elbow dance of the Dutch settlers of New Amsterdam.

Naturally, it would be impossible to trace the *Ellenbogenstrecken* of the *RüPELLANZ* back to a Greek *schema*. Such may, in fact, have been its origin; but even if it is a spontaneous creation of the Germanic peoples, it at least serves to suggest, by comparison, what the ἐπαγκωνισμός may have been like. The ἐπι- of the Greek word, incidentally, tends to bear out the idea of the striking of the elbows *against* another dancer.

<sup>3</sup> See Anna H. and Julius Blasche, *Bunte Tänze*: Leipzig, Hofmeister (1931), Bd. xi, pp. 30f., and Bild 12.



Now and then in prehistoric Cretan art representations we find dancing figures with hands on or near the hips, and the arms sharply akimbo.<sup>4</sup> Many of the dances so depicted are obviously ecstatic or even orgiastic in spirit. One representation, on a bead seal from Mycenae,<sup>5</sup> is particularly significant. On it a goddess and two votaries dance with hands on hips, and with hair flying up to denote a rapid movement which could be a swinging back and forth with the elbows, as in the *RüPELLTANZ*. As it happens, in the Cretan art representations which remain dancers with arms akimbo are invariably female. One wonders if their gesture may possibly have developed from the well-known fertility motif of the touching of the breasts.<sup>6</sup> Striking or beating is, of course, a common fertility charm among many peoples, ancient and modern.

The Greeks habitually borrowed Cretan dancing motifs, and changed them greatly, adapting them to their own tastes and needs. Accordingly, it is not impossible that the children of New York City, in their "Chicken Hop," may be preserving a tradition as old as prehistoric Crete. Plato (*Laws* VII, 797) says that no greater evil can befall a city than when children leave old games and make innovations in their play, for this will lead them to make innovations in their government when they grow up. By Plato's criterion New York City seems to be safe from innovation!

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<sup>4</sup> Arthur J. Evans, *The Palace of Minos*: London, Macmillan (1921-1935), I, p. 161, fig. 116; II, Pt. I, p. 142, fig. 93, and p. 341, fig. 194A. (On the first of these Evans toys with the idea that the gesture might denote "hunger.") See also Martin P. Nilsson, *Minoan-Mycenaean Religion*: Lund, Gleerup (1927), pp. 133 f., fig. 32; pp. 230 f., fig. 75.

<sup>5</sup> Evans, *op. cit.*, II, Pt. I, p. 341, fig. 194C. Cf. also Fig. 194B, which is similar but not so clear.

<sup>6</sup> Evans (*op. cit.*, IV, Pt. I, 35 f., fig. 21, and Plate XLIV) publishes a stone statuette of the Minoan goddess with the hands firmly placed on the hips. Even if not actually dancing, the figurine may preserve a dancing pose. A companion figure, in the Fitzwilliam Museum in Cambridge (cf. Evans, *op. cit.*, II, Pt. I, 235 f.), differs in one respect only—the hands are on the breasts.

## AN ANCIENT STORY REAPPEARS

Recently in *The Reader's Digest*<sup>1</sup> there was published under the "Who Wrote This?" Department a story written by Rex Beach and entitled "The Trapper and His Dog." The theme of this story is that a trapper in Alaska, going out on his trapping lines, leaves his faithful dog to guard his small child. When the trapper returns, he is met by the dog covered with blood. The child is nowhere to be seen. Assuming that the dog has killed the child, the trapper immediately brains the dog. Just then he hears the child under a bunk. Inspection shows the child safe and unharmed and a huge wolf that had been slain by the dog. The trapper, of course, is filled with remorse at the result of his hasty conclusions.

This story should be of interest to students of Medieval Latin in view of the fact that the exact motif is found in the story of the dog-saint told by Etienne de Bourbon (thirteenth century) in his *Tractatus de Diversis Materiis Praedicabilibus*.<sup>2</sup> The locale is Ville-neuve and the intruder here is a very large snake instead of a wolf. The sequel to this story is that the killed dog was thrown into a well and stones were heaped over him and trees planted nearby as a memorial. The peasants, moreover, afterward came there to worship the dog as a martyr and to pray to him about their illnesses and wants. Especially were sick children brought there and put through arduous and dangerous rituals until the trees were cut down, the dog's bones dug up, and both trees and bones burned together by the religious authorities.

The motif, however, of this story had its source much farther back in antiquity and is oriental in origin. The earliest form that we have is in Sanskrit, in the *Pancatantra*, Book v, Fable 2, which dates from the third century of the Christian era, but which had as its source the Buddhist *Jātakas*, dating from the fourth century B. C. or earlier. The story is copied from the *Pancatantra* by the *Hitopadeśa*, Book iv, Fable 13, which dates from the sixth century of our era or earlier. In the Sanskrit version it is a faithful ichneumon which saves the child from a snake and is hastily killed by

<sup>1</sup> July 1942, 67 f.

<sup>2</sup> Excerpt in Charles H. Beeson, *A Primer of Medieval Latin*: New York, Scott, Foresman (1925), 285-288.

the returning father, who sees blood upon its snout and paws.<sup>3</sup>

Numerous ancient, medieval, and modern versions and parallels exist.<sup>4</sup>

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### DAVID LIVINGSTONE AND LATIN

Classical scholars of the present generation, in spite of Spencer Tracy's Stanley, may not be universally familiar with the autobiography of David Livingstone. The following passage<sup>1</sup> is of interest for its references to Latin and to the circumstances under which David Livingstone studied that language. It is also of value for its description of supplementary education in the Scotland of his day:

The earliest recollection of my mother recalls a picture so often seen among the Scottish poor—that of the anxious housewife striving to make both ends meet. At the age of ten I was put into the factory as a "piecer," to aid by my earnings in lessening her anxiety. With a part of my first week's wages I purchased Ruddiman's *Rudiments of Latin*, and pursued the study of that language for many years afterward, with unabated ardor, at an evening school, which met between the hours of eight and ten. The dictionary part of my labors was followed up till twelve o'clock, or later, if my mother did not interfere by jumping up and snatching the books out of my hands. I had to be back in the factory by six in the morning, and continue my work, with intervals for breakfast and dinner, till eight o'clock at night. I read in this way many of the classical authors, and knew Virgil and Horace better at sixteen than I do now. Our schoolmaster—happily still alive—was supported in part by the company; he was attentive and kind, and so moderate in his charges that all

<sup>3</sup> Cf. Charles R. Lanman, *A Sanskrit Reader*: Cambridge, Harvard University Press (1884), 44, where the Sanskrit text of the *Hitopadeṣa* version is given; and pp. 310–316, 329, where there is a discussion of the sources of the *Hitopadeṣa* and a bibliography of editions, translations, versions, etc. Cf. also *Encyclopaedia Britannica* (12th ed.), art. "Bidapi, Fables of," and "Jataka."

<sup>4</sup> Some of these are given by Lanman, *loc. cit.* I have also been informed in a letter from the editors of *The Reader's Digest* that there are similar modern stories by Albert Payson Terhune and by Emma-Lindsay Squier in "The Soul of Caliban."

<sup>1</sup> David Livingstone, *Missionary Travels and Researches in South Africa*: N. Y., Harper and Brothers (1858), 3 f. My first hint of David Livingstone's application to Latin came in a sermon by Dr. W. W. T. Duncan, of Lakewood, Ohio.

who wished for an education might have obtained it. Many availed themselves of the privilege; and some of my schoolfellows now rank in positions far above what they appeared ever likely to come to when in the village school. If such a system were established in England, it would prove a never-ending blessing to the poor.

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### GERMANICUS AND AENEAS AGAIN

In a recent note on "Germanicus and Aeneas" (CLASSICAL JOURNAL XXXIV [1939], 237) a literary parallel was brought forward between Tacitus, *Annales* II, 53 and the famous apostrophe in the first *Aeneid* (459-462). In the latter passage the Trojan hero expresses both joy and sorrow at the sight of a work of art depicting the past fortunes of his race. In the former the landing of Germanicus at the bay of Actium after a storm at sea is described by the historian. The Roman general is moved to both joy and grief on viewing the memorial erected there by his uncle Augustus and on beholding the former encampment of Antony, his grandfather.

That Tacitus was conscious of this analogy between Germanicus and Aeneas seems to be confirmed by the parting words of the former to his friends on his death-bed (*Annales* II, 71): *Flebunt Germanicum etiam ignoti: vindicabitis vos, si me potius quam fortunam meam fovebatis*. Is not this a striking reflection of the address of Aeneas to his son before entering the fray single-handed with Turnus? (*Aen.* XII, 435 f.):

disce, puer, virtutem ex me verumque laborem,  
fortunam ex aliis.

The Roman historian is of course following the tradition of such farewells as those recorded by the pen of Sophocles (*Ajax*, 550) and of Accius (*Armorum Iudicium*, frg. X, ed. Merry). Germanicus' speech conveys an impression quite similar to that indicated by the words of Vergil: venerate me as I am, one who has struggled against enormous odds; leave the trappings of my high estate to the admiration—of others! The *flebunt Germanicum ignoti* of

Tacitus, "those who do not know my real self," is the historian's luminous comment on Vergil's famous *fortunam ex aliis*. This dramatic contrast between the inner self and outward externals is further illustrated in Tacitus' report of the speech of Tiberius before the Senate, in which he declined divine honors (iv, 38). But this subject deserves separate treatment.

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ONCE AGAIN IN *HOC NOSSE PROFUIT*:  
SENECA, *DIALOGI* iv, 20, 2

It is a pleasure to find that the difficulties of the text of Seneca's *De Ira*, which presents numerous expressional evidences of being an early and somewhat amateurish work, are enlisting careful thought such as is shown by J. W. Cohoon's contribution in the *CLASSICAL JOURNAL* of June, 1942 (p. 534). In the light of his suggestion I am now inclined to believe that my insertion of <portiones> before *profuit* may have been based more on a contemplation of the La Grange translation than of the Senecan text, but I would suppose that the real object to be carried forward for *nosse* is not *naturam*, as Mr. Cohoon thinks, but *mixta elementa*, of which my <portiones> is another form of statement. About *profuit* I remain unconvinced, and still prefer to read *profu<er>it* with Lipsius, especially in view of the numerous futures in like positions in the continuation of the passage. *Vinum* is not "put at the end to give it a certain emphasis" but rather in a routine way to complete Seneca's most ordinary clausula type (cretic trochaic). Before our present knowledge of rhythmic sentence-ends many older ideas of "emphasis" must give way.

I should be glad to have Mr. Cohoon and other readers of Seneca clear up what is to me at least a mystery earlier in the same chapter. Seneca says of various mental, emotional, and physical lesions productive of anger: *multae incidunt causae, quae idem possint quod natura*. Then a little later he says of these same things: *sed omnia ista initia causaeque sunt*, and continues: *plurimum potest consuetudo*. Does he mean by the second sentence quoted:

"but all of these things are only starting impulses and *proximate* causes"? This leaves a good deal to the reader in asking him to supply a correct delimitation to *causae*. Or is *initia causaeque* a hendiadys signifying "causes which suffice to get exhibitions of anger started up"?—not fundamental causes like *consuetudo*.

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## BOOK REVIEWS

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[Review copies of classical books should be sent to the Editorial Office of the JOURNAL at Washington University, St. Louis, Mo. Such works will always be listed in the department of Recent Books, and those which seem most important to the readers of the JOURNAL will also be reviewed in this department. The editor-in-chief reserves the right of appointing reviewers.]

JENKINS, THORNTON, AND WAGENER, ANTHONY PELZER, *Latin and the Romans*: Boston, Ginn and Company (1941). Pp. xv+467. \$1.68.

Just a glance at the attractive exterior of this book rightly foretells an interior that will fascinate and hold the interest of the youth of today. The authors have successfully made the Romans real people for their readers and the Latin a living language by the unique selection and organization of the reading materials into five so-called units, each emphasizing some phase of Roman life: Unit I—The Romans and Their Language; Unit II—Life in a Roman City; Unit III—The Training, Interests, and Amusements of the Romans; Unit IV—The Roman Home and the Life of the Family; Unit V—The Character of a True Roman and His Service to His Country. By this fresh and original approach the social values in Latin have been unfolded and the book has been brought into harmony with the present educational trends.

Each of the fifty-eight lessons into which the five units are divided contains the customary Latin story, grammar, vocabulary, and exercises, as well as sections entitled "Preliminary Remarks," "Roman Background," "Legacy" (a well-chosen title), and "Supplementary Reading."

The last of these is the most important, since the greatest need today in first-year Latin is more reading material, but it is to be regretted that the stories could not have been told with fewer unfamiliar words and could not have been made a little more difficult toward the end of the book. The lack of ablatives absolute,

participles, and indirect statements gives them almost an anglicized effect.

The material in "Preliminary Remarks" seems to this reviewer to be excellent, but would be of much greater value to the pupil if it were more closely connected with the Latin which it anticipates and explains.

One of the finest features of the book is the Roman-background sections, which are in English and give the pupil a wealth of well-prepared material that could not be put into the Latin sections. Educationalists will be pleased with their social value. It is, however, too bad that they were not an outgrowth of the reading material but, as it were, drawn in.

Emphasis also has been placed on the improvement of the pupil's English by the word studies, derivations, prefixes and suffixes, which occur in the section entitled "Legacy." Here, also, the influence of the life of the ancients upon modern life is brought before the eyes of the pupils in multitudinous ways.

There are, besides, twelve review lessons—one after each five lessons in the text, which would produce greater benefits if there were a more systematic organization of the vocabulary.

Of special value to the teacher are the pictures, which are well chosen and throw light on the setting in which you find them, contributing much to a better and more intimate understanding of the Romans and their life. There are three lovely double-page colored pictures.

The weakest point of the book seems to the reviewer to be the lesson vocabularies, which lack sufficient repetition and for the modern youth are far too long. You simply can't get the modern boy or girl really to master even a few words, much less many. The introductory unit, too, contains excellent material, but is a bit long and heavy for the modern pupil. He likes action and will be impatient to be learning the real Latin.

The authors are to be commended in listing the verb stems separately in the Appendix on page 428, as verb stems often are not emphasized sufficiently. However, the future tense, it seems to this reviewer, has been very unwisely postponed to the fortieth lesson, and then all four conjugations given at once. Passive voice, too, it seems, comes rather late—Lesson 38. It is hard to understand how

the pupil could experience anything but confusion from a comparison of the present tense of the third conjugation with that of the second, as on page 75.

The relative pronoun has been well presented, but would be better placed if it preceded the interrogative adjective. This reviewer believes the genitive with adjectives, a subject treated in the thirteenth lesson, has been placed far too early in the book. It is unfortunate that the statement about the *i* ablative of the third declension, on page 224, is not made more definite, since there can be found only one regular word in the book that has that ending, and that is *mare*. *Mare* is declined on page 225, but is not found in the vocabulary until page 261.

There are several constructions, such as the dative with compounds and special verbs and the genitive and ablative of description, which would have been better left for the second-year book; but two outstanding omissions are the ablative absolute and the indirect statement. Place constructions on page 103 have been especially well handled.

The mechanics of the book are very pleasing. The pupils, however, prefer the page number at the top.

The authors state in the Preface that this book has two main objectives:

On the one hand it must provide for increasing skill in interpreting this basic language. On the other hand, it must yield to the student permanent values which will assist him in the mastery of other school subjects and clarify and enrich his intellectual and practical experiences.

I think the authors have very ably carried out these objectives with the exception of the sub-statement No. 4 on page iii of the Preface: "to encourage the reading of Latin for the sake of understanding and enjoying the thoughts or story that the Latin may contain." After many years of experience it seems to this reviewer quite impossible to teach freshmen in high school to understand Latin accurately without translating into English.

This is a book that could be easily taught by any teacher and is adaptable to most types of teaching. It will, no doubt, turn out well-prepared pupils.

IRENE J. CRABB

EVANSTON, ILL., TOWNSHIP HIGH SCHOOL

CARCOPINO, JÉRÔME, *Daily Life in Ancient Rome*, The People and the City at the Height of the Empire; edited with Bibliography and Notes by Henry T. Rowell; Translated from the French by E. O. Lorimer: New Haven, Yale University Press (1940). Pp. xv+342, with eight pages of photographs and a map. \$4.00.

The translation of Carcopino's *La Vie Quotidienne à Rome à l'Apogée de l'Empire* is an interesting addition to the abundant collection of books on Roman life available in English. Several of these are out of print. Others, like Friedländer's *Roman Life and Manners Under the Early Empire*, Tucker's *Life in the Roman World of Nero and St. Paul*, and Pellison's *Roman Life in Pliny's Time*, were written without the information now available from archaeological research, such as that bearing on the *insulae* from the excavations at Ostia. The eminent director of the École Française de Rome covers much of the same ground that is covered by Prof. Showerman in *Rome and the Romans* and Prof. Moore in *The Roman's World*. The Carcopino book, of course, was intended for French readers without access to works in English and is one of a series published by Hachette on *La Vie Quotidienne* in various periods of French history.

*Daily Life in Ancient Rome* is written with the freshness and vigor that we have come to expect from Carcopino and with the vividness of a man who has lived on the ground with his subject. Part I is concerned with "The Physical and Moral Background of Roman Life," Part II with "The Day's Routine." On the physical and cultural side such subjects are discussed as the extent and population of the city, houses and streets,—Carcopino thinks the paving of streets was far from complete—, society and social classes, marriage, woman and the family, and education and religion. In the second part we come to various aspects of daily life. Historical changes are indicated by frequent comparisons with the past. The author is perfectly at home in his subject and a rich background is evident throughout. The writing is with the characteristic French combination of learning and clarity.

M. Carcopino recognizes the interest of the general reader in such intimate details of life as public comfort stations, the barber, and a lady's toilet. A section is devoted to the decay of traditional

religion, the progress of oriental mysticism, and the advent of Christianity.

The English translation is generally well done. A curious slip appears on page 17. Speaking of the influx of refugees to Rome in 91 B.C., Carcopino compares the situation to that of Athens when the refugees from Asia Minor flocked in as an aftermath of the first World War and raised the city "to the rank of a great European capital." His phrase *il y a quinze ans*, "fifteen years ago," is translated "fifteen years before," which puts modern Athens back at the end of the second century before Christ. Prof. Rowell's annotated Bibliography, and the additional notes he has furnished—about 30 per cent more than in the French edition—together with the Index, lacking in the original, materially increase the value of the book. Nine pages of illustrations, including a map of the imperial fora, have been supplied.

The French edition, published in Paris in 1939 in paper covers and on cheap but good paper, without illustrations, cost, if memory serves, 25 or 30 francs; certainly less than \$1. The American edition is much more elaborate in format. Americans are presumed to insist on luxury in books as well as in package groceries. But it is unfortunate that it should be necessary to issue books like this at prices considerably beyond the reach of most students.

H. J. HASKELL

THE KANSAS CITY STAR

SABIN, FRANCIS E., *Classical Myths That Live Today*: New York, Silver Burdett Company (1940). Pp. xxvi+348+lxvii. Illusts. 220, 1 map. \$1.96.

This revised and enlarged edition of *Classical Myths That Live Today* (1927) is intended to be used as a high-school text or reference book.<sup>1</sup> Its special contribution lies in the fact that the whole scheme of the book is directed toward revealing the extent to which classical mythology persists in the business, science, culture, and every-day life of modern times.

The new binding is distinctive and most attractive. Pottery red in color, bearing a black band with artistic design and archaic

<sup>1</sup> For a review of the first edition cf. *CLASSICAL JOURNAL* XXIII (1927), 71 f.



lettering, it suggests a red-figured vase. The outstanding feature of this edition is the expansion to twenty-three pages of the Appendix, presenting concrete, detailed suggestions for projects for individual or group work in connection with the various chapters. These projects, which demonstrate the survival of classical myths and their incorporation in the manifold phases of our life, provide a review of the whole course and enrich the results of the study by stimulating continued individual research. Fifty new pictures bring the number to over 220, many of which are not in other texts. All are choice, bear titles and descriptive legends. Medals, cartoons, colophons, and seals supply lively illustration.

The general plan of the book remains unchanged. It contains a section each on divinities and heroes, a chapter each on the Trojan War, Ulysses, and Aeneas. The narratives are followed by review questions and "In the World Today." Here concrete examples are given under the headings: "Literary Allusions," "Words and Expressions," "In Other Connections" (e.g., art and decorative design, advertising, music). Optional work for those desiring to go into a topic more thoroughly is directed with generous reading references.

Most serviceable, too, are the 1) Glossary, identifying the mythical characters, 2) summary of current expressions the meanings of which are dependent upon a knowledge of classical mythology, 3) suggestions for connecting this study with the city in which one lives—Cincinnati has been added, 4) a list of American agencies from which photographs and prints can be secured, 5) parallel page references to four standard textbooks on mythology, 6) a self-pronouncing Index, and 7) a two-page map.

The value of the book as a text is impaired by the alphabetical arrangement of the myths and by the condensation of the narrative portions. The former prevents a natural, logical sequence of related topics; the latter reduces the stories to little more than skeleton outlines that are bound to rattle around a bit for the young reader. The repetition of "In Other Connections" as the heading for sections both I and III on page 141 is apparently a slip held over from the first edition. Miss Sabin's years of experience with both teachers and students and her productive in-



terest in making classical subjects alive in our time have combined to make still more helpful a book that has already proved its value as a guide to a thorough, enjoyable, and really significant study of classical mythology.

GRACE L. BEEDE

UNIVERSITY OF SOUTH DAKOTA

WALBANK, F. W., *Philip V of Macedon*: Cambridge, At the University Press; New York, The Macmillan Company (1940). Pp. xi+387. \$4.00.

The publishers of this book advertise on the jacket that it "adopts a new standpoint, examining the internal social and political conditions of Macedon and their effects upon Philip's policy, and tracing from the Macedonian side the history of his relations with Rome." This promise is only partially fulfilled. The study of the social background in Greece, or even in Macedon, is very sketchy, and might profitably have received much greater attention. As a matter of fact, the book is a detailed study of Philip's diplomatic and military maneuvers, in which the minutiae tend to obscure questions of larger policy. This field has been worked over rather carefully in recent years by scholars such as De Sanctis and Holleaux, yet the present author has rectified a number of details in their story, and his monograph is therefore a welcome addition to the literature of the subject. The book is one which a scholar making a detailed study of the diplomatic history of the period 221-179 B.C. will have to consult with care; the less specialized student will find a more enlightening account of the period in Holleaux's chapters in volume eight of the *Cambridge Ancient History*.

J. W. SWAIN

UNIVERSITY OF ILLINOIS

## HINTS FOR TEACHERS

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[Edited by Grace L. Beede, University of South Dakota, Vermilion, S. D. The aims of this department are threefold: to assist the inexperienced teacher of Classics, to help the experienced teacher keep in touch with matters of interest to the professional world, and to serve as a receiving center and distributing point for questions and contributions on teaching problems. Questions will be answered by mail or in the pages of this department. Contributions in the form of short paragraphs dealing with projects, tests, interest devices, methods, and material are requested. Anything intended for publication should be typed on stationery of regular size. All correspondence should be addressed to the editor of this department.]

### **A Merry Christmas for Latin Classes and Clubs<sup>1</sup>**

Harriet Echternach and Elizabeth Joiner, of the Sterling Township High School, Sterling, Illinois, present their fellow Latin teachers with a real Christmas gift in generously sharing with them this splendid Christmas program which they worked out for their Latin classes and club last year. Their gay mimeographed programs, skilful adaptation of the "Double or Nothing" type of quiz, and the simple Latin version of a favorite Christmas play make this an entertainment which your students, like theirs, will enjoy, remember, and talk about for a long time to come.

#### **CLASS PROGRAM**

*Mimeographed Program.* Each pupil is given a program for the class period. The green sheet ( $8\frac{1}{2}'' \times 5\frac{1}{2}''$ , or half sheet of typing or mimeograph paper), folded in thirds (letter-wise), is brightened by a shiny Christmas seal at the top. Latin versions of "O Little Town of Bethlehem" and "Jingle Bells"<sup>2</sup> are neatly spaced. And, at the bottom of the sheet, the word Saturnalia, preceded by the number of the class, and beneath this the name of the teacher, make the program both a memento of the class period and a Christmas greeting from the teacher which will find its way into many scrapbooks.

These songs are sung in class, followed by several "Double or Nothing" questions on the Saturnalia and other classical subjects.

<sup>1</sup> Cf. CLASSICAL JOURNAL XXXVII (1941), 177-182.

<sup>2</sup> See *The Latin Club*, by Lillian Lawler, BULLETIN XII, American Classical League Service Bureau, Vanderbilt University, Nashville, Tenn. \$0.50.

*Saturnalia "Double or Nothing" Quiz*

1. The Saturnalia was in honor of what Roman deity?
2. On what day did the celebration of the Saturnalia begin?
3. How long did the Saturnalia last?
4. To what was the first day of the Saturnalia devoted?
5. To what was the second day of the Saturnalia devoted?
6. What do we do on Christmas that the Romans did on the Saturnalia? (Mention several things.)
7. Who was of higher rank during the Roman festival of the Saturnalia? (Slave or citizen?)
8. What was the name given to the latter part of the festival and how did it get the name?
9. What greeting did Romans have which compares to "Merry Christmas?"

[Answers: 1) Saturn; 2) December 17; 3) Three days; later, seven days; 4) December 17, religious ceremonies; 5) Merry-making; 6) Decorating the house, Christmas tree, wax candles, clay figures, Christmas gifts; 7) Slave; 8) Natalis Invicti—in honor of sun-god; 9) Io Saturnalia!]

*A Second Quiz*

1. What gods or goddesses of Roman mythology might be working at the following occupations if they were with us today?
  - a) Delivery boy for a telegraph company?  
*Ans.* Mercury, who was the messenger of the gods. He had winged sandals and could run very fast.
  - b) Foreman in a machine shop?  
*Ans.* Vulcan, who was the blacksmith of the gods and made armor. He was the god of fire and molded hot metals.
  - c) Editor of an "Advice to the Lovelorn" column?  
*Ans.* Venus, who was the goddess of love, marriage, and beauty. She was the mother of Cupid.
2. Why would you call a prosecuting attorney if a salesman tried to interest you in purchasing a houseboat on the River Styx?  
*Ans.* The salesman might be a swindler, for the Styx was a mythical River in ancient Greece over which Charon ferried the souls of the dead.

## CLUB PROGRAM

*Mimeographed Program.* On a sheet of green mimeograph paper, regular size (8½"×11"), the following program is mimeographed. It becomes more interesting if printed inside an outline drawing of old Saturn, the king of the festival, or some other appropriate sketch, such as a Christmas tree or wreath.

## SATURNALIA

A.D. XVIII KAL. JAN.

ROMANI HODIERNI<sup>3</sup>

- I Negotium
- II Cur Tintinnabula Sonant
- III Carmina
- IV Broadcasta Commemorans Saturnalia Romae
  - 1. Scite Tuam Linguam Latinam
  - 2. Vir in Via
  - 3. Mons Olympus
  - 4. De Ludis
- V Carmina
- VI Edamus
- VII Saltemus

*Christmas Play*—CUR TINTINNABULA SONANT!<sup>4</sup>*Dramatis Personae*

Rufus	Rich Woman
Publius, small brother	Author
Beggar Woman	Queen
Rich Man	King

*Scene:* In the forest on the way to the temple during the Saturnalia.

## SCAENA I

PUBLIUS: Ad templum ut Christo dona nostra demus imus. Quid est donum tuum?

RUFUS: Nummos duos habeo quos vir mihi donavit cum viam monstrarem.

PUBLIUS: Narrabisne mihi fabulam tintinnabulorum quae in turre templi sunt?

RUFUS: Ausculta! Tibi fabulam narrabo. Templum in colle alto aedificatum est.

PUBLIUS: Quis tintinnabula in templo movet?

RUFUS: Nemo tintinnabula movet. Nocte Saturnaliorum sonant ubi donum verum in ara deponitur.

PUBLIUS: Ea audire volo. Cogitasne nos ea audituros esse?

RUFUS: Ea audies, fortasse, sed diu non sonaverunt.

PUBLIUS: (*Pointing*) Specta! Quid iacet ibi in terra? (*They walk toward the beggar woman.*)

RUFUS: Specta! Anus! Frigidissima est.

PUBLIUS: Veni, tardi erimus. Quid cum anu faciamus?

RUFUS: Aegerrima est. Hic cum ea manebo. Ad templum solus ibis, et donum meum Christo feres.

<sup>3</sup> Substitute date of your entertainment and name of your Latin Club, of course.

<sup>4</sup> By Ralph Haag and Claude Cummins, sophomores in Sterling Township High School.

PUBLIUS: Anum relinque et mecum veni.

RUFUS: Minime! Manere debeo. Propera! Tardus eris.

SCAENA II

(At the temple)

RICH MAN: Saccum auri fero. Is est optimus! (*He walks to the altar, kneels, lays his gift on the altar, and waits for the chimes.*)

RICH WOMAN: Arcam gemmarum fero. Certe meum donum est optimum. (*Walks to altar, etc. Silence.*)

AUTHOR: Librum magnum fero quem scripsi. Nunc tintinnabula audietis.

QUEEN: Torquem egregium meum do. Scio Christum meum donum amaturum esse.

KING: Coronam meam gemmarum fero. Certe tintinnabula nunc sonabunt. (*Music as choir sings. PUBLIUS walks up the aisle and lays the two coins of Rufus on the altar. Suddenly the music ceases and softly the chimes are heard.*)

"Double or Nothing" Quiz

Choose one of the following to talk about:—

- I. Rivers
- II. Famous Persons in Roman History who were Politicians
- III. People and Things Associated with Ulysses and his Travels
- IV. People and Things Associated with Hercules
- V. Mythology
- VI. Places
- VII. Tribes of People
- VIII. Gods and Goddesses

I

- 1. What famous river is in Egypt?
- 2. What river is Rome on?
- 4. Name one of the two rivers bordering Babylonia.
- 8. What river in northern Italy has the same name as a modern author?  
(a. Nile b. Tiber c. Tigris, Euphrates d. Po)

II

- 1. Identify the following by completing their last names:  
Julius\_\_\_\_\_ Mark\_\_\_\_\_ Augustus\_\_\_\_\_
- 2. Who fiddled while Rome burned?
- 4. What queen of Egypt was loved by Mark Antony?
- 8. What man became the dictator of Rome during a crisis and returned to his field after the crisis was over?  
(a. Caesar, Antony, Caesar b. Nero c. Cleopatra d. Cincinnatus)

III

- 1. On what island did Ulysses live?
- 2. Who was the wife of Ulysses?
- 4. Who stood outside the door while his companions were being changed into pigs by Circe?

## 8. Who was the king of the winds?

(a. Ithaca b. Penelope c. Eurylochus d. Aeolus)

## IV

## 1. Who was Eurystheus?

## 2. What goddess wished to destroy Hercules?

## 4. Who was the mother of Hercules?

## 8. Who was Linus, the centaur?

(a. This king ordered Hercules to perform twelve labors. b. Juno c. Alcmena d. He was the music instructor of Hercules.)

## V

## 1. Who was the founder of Rome and who was his brother?

## 2. Who was Proserpina?

## 4. What two lovers talked through a chink in the wall?

## 8. Who were the Amazons?

(a. Romulus, and his brother was Remus. b. Pluto's wife c. Pyramus and Thisbe d. Women warriors)

## VI

## 1. What is Vesuvius? Where is it?

## 2. What is the Capitoline? Where is it?

## 4. Where is Thebes?

## 8. Was Nemea a pass, a city, river, mountain, or hill?

(a. A volcano in Italy. b. A hill in Rome c. Greece d. A city in Greece)

## VII

## 1. What tribe of people dwelt north of Italy and was separated from Italy by the Rubicon?

## 2. What tribe of people finally became the Romans?

## 4. What tribe lived near the Latins?

## 8. What was another name for the Greeks?

(a. Gauls b. Latins c. Etruscans d. Hellenes)

## VIII

## 1. Who was the god of all gods? Who was his wife?

## 2. Who was the goddess of love and beauty? Another name?

## 4. What three goddesses competed for the golden apple?

## 8. Identify the following: Janus, Mercury, Ceres.

(a. Jupiter, Juno b. Venus, Aphrodite, c. Juno, Minerva, Venus d. Beginnings, messenger, grain)

HARRIET ECHTERNACH

ELIZABETH JOINER

STERLING TOWNSHIP HIGH SCHOOL

STERLING, ILLINOIS



## CURRENT EVENTS

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[Edited by George E. Lane, Thayer Academy, Braintree, Mass., for territory covered by the Association of New England and the Atlantic States; John N. Hough, Ohio State University, Columbus, Ohio, for the Middle States east of the Mississippi River; G. A. Harrer, the University of North Carolina, Chapel Hill, N. C., for the Southeastern States; Russell M. Geer, Tulane University, New Orleans, La., for the Lower Mississippi Valley and the Southwest; Kevin Guinagh, Eastern State Teachers' College, Charleston, Ill., and Franklin H. Potter, the University of Iowa, Iowa City, Ia., for the Middle Western States. News from the Pacific Coast may be sent to Fred L. Farley, College of the Pacific, Stockton, Calif.]

This department will present everything that is properly news of general appeal, but considerations of space compel the editors to ask that items be made as brief as possible. Whenever feasible, it is preferable to print programs of meetings which would draw an attendance from a large area as live news in advance of the date rather than as dead news after the event. In this connection it should be remembered that the December issue, e.g., appears on November fifteenth, and that items must be in hand five or six weeks in advance of the latter date.]

### Connecticut

The annual meeting of the Connecticut Section of the Classical Association of New England was held on Saturday, October 17, at St. Joseph's College, West Hartford. The morning session was opened with an Address of Welcome by Sister Mary Rosa, dean of St. Joseph's College, and the Response, by Mr. Goodwin B. Beach, president of the Classical Association of New England. Two papers followed, "Streamlined Classics for War Time," by Professor Lloyd B. Holsapple, College of the Sacred Heart, Manhattanville, and "A. E. Housman, Poet, Scholar, and Scourge," by Professor John W. Spaeth, of Wesleyan College. The papers read at the afternoon session included "Arma Virumque," by Reverend Stephen A. Mulcahy, S.J., of Boston College; "Sidelights on Roman Britain," by Professor A. H. Rice, of Yale University; and "Report on the State Latin Contest," by Miss Margaret H. Croft, of Crosby High School, Waterbury.

### Texas

The Texas Junior Classical League held its second convention in Dallas on June 4-6, with 153 delegates in attendance. Addresses were made by David S. Switzer, of the *Dallas Morning News*, by Dr. Humphrey Lee, president of Southern Methodist University, and by Dr. J. C. McIntosh, of the Classics Department of the same university. In addition, the president of the League,

Miss Jimmie E. Fogartie, led a round-table discussion on "What Latin has Meant to My Community, My School, and My Department."

Officers for the coming year are: president, Jean Wilson, of Goose Creek; vice-president, Sally Freeman, of Paris; secretary, Leland Turner of Dallas; treasurer, Raymond Furgerson, of Sweetwater.

NANCY ANDERSON, *Secretary*

#### Ralph Van Deman Magoffin

In the death of Ralph Van Deman Magoffin, after a long illness, at his home in Columbia, S. C., May 15, classicists in the United States have lost a worthy scholar and a genial friend.

As Professor of Ancient History at The Johns Hopkins University (1908-1923) and as head of the Department of Classics at New York University (1923 to his retirement in 1939) he proved himself an effective teacher. But Magoffin did not limit his activities to the classroom or even to his university. Indeed, he was most effective in that type of leadership that requires a man who can meet the public more than half way and arouse its interest in things classical. It is this characteristic which enabled him to preside well over the American Classical League from 1926 to 1931 and the American Institute of Archeology from 1921 to 1931. In this latter connection his interest seems to have led him to popularizing classical archaeology rather than to advancing the boundaries of archaeological knowledge, as is shown by his published books, *Magic Spades* and *Five Thousand Years Ago*. This same disposition to interest the many rather than to stimulate the few led him to assume for many years the general editorship of the Climax Series of Latin textbooks at the high-school level.

But for the writer he will be remembered longest for his utter lack of pedanticism and his genuinely friendly spirit. These are qualities which will cause him to be greatly missed.

E. T.

#### Massachusetts—Boston

The annual fall dinner and meeting of the Classical Club of Boston was held on Friday, October 23, at the College Club, 40 Commonwealth Avenue, Boston. The speaker after the dinner was Professor A. H. Rice, formerly of Boston University, now teaching at Yale University. The subject of his address was "Sidelights on Roman Britain." Professor Rice's interesting paper was listened to by a very appreciative audience. Announcement was made by Mr. Kennedy, president, that the Reading Group would read from various Latin authors, beginning November 12. It was also announced that Professor Agnew, of Boston University, would conduct the Greek reading meetings, that the author selected for this year was Herodotus, and that the first meeting would be December 3.

**New York—Metropolitan Museum of Art**

On November 23 the Metropolitan Museum of Art will open to the public an unusual exhibition of engraved gems—the first showing of recently acquired examples dating from early Cretan to late Roman times. The exhibition will be installed in the Museum's smaller special exhibition gallery, where the walls are decorated with about fifty greatly enlarged photographs of impressions of the gems, giving the effect in photo-mural of a dramatic architectural frieze. By this novel means the great works of sculpture in the relatively tiny engravings are visible as never before.

The exhibition will remain on view through January 15, 1943.

**Virginia—Classical Association**

The Classical Association of Virginia will meet under the auspices of the Virginia Educational Association on Friday, November 27, at the John Marshall Hotel in Richmond. The session will open with a luncheon, and at that time awards will be given to the winners of pins and plaques in last year's tournament. In the afternoon there will be a short business meeting, and the following program will be offered: "The Humanities in Time of War," Dr. Janet H. Meade, Converse College, Spartanburg, S. C.; "Episcopal Bishops and Other Borrowings," Professor J. B. Haley, Randolph-Macon College, Ashland; "A Classical Background as a Vital Part of Education for Total Victory," Mrs. W. L. Lynn, Clifton Forge High School, Clifton Forge.

**Virginia—Hampden-Sydney College**

Beta Theta chapter of Eta Sigma Phi, national classical fraternity, was installed at Hampden-Sydney College on May 13, 1942. A delegation from William and Mary College, headed by National President Grayson Clary and Professor A. Pelzer Wagener, conducted the installation ceremony.

NEWS LETTER NUMBER 24

DECEMBER, 1942

PRESENT STATUS OF CLASSICAL EDUCATION  
CLASSICAL ASSOCIATION OF THE  
MIDDLE WEST AND SOUTH

DORRANCE S. WHITE, Editor

DEAR COLLEAGUES:

I present the message of President Fred S. Dunham, of the Classical Association of the Middle West and South:

TO THE READERS OF THE JOURNAL: With this edition of the Journal a new occasional department is born, and Mr. White, who will be its editor, has requested me to officiate at the christening. The innovation will make the *News Letter*, whose circulation heretofore has been limited mainly to members of the Committee on the Present Status of Classical Education, available to all readers of the JOURNAL. Unfortunately we must conserve space. Hence, as Mr. White explains, "It will not be quite so informal and even jocose as it appeared in the *News Letter*," but even so we believe it will be good for our morale, especially during these critical times.

The impact of the war necessarily places emphasis upon immediate efforts to win the war, while plans and preparation for post-war readjustments are held in abeyance. It is true that there is one big job before us, but that task will not cease the day when the last gun is fired. The boys and girls whom we are teaching today will be needed then to guarantee the peace, just as their seniors are needed today in the fighting forces. Even in times of war we must educate for life as well as for death. What doth it profit a man to win the war and lose the peace? Let us beware of the enemy within our gates, whether he be the enemy spy or the misguided "educator" who advocates the elimination from the curriculum of all subjects not directly connected with the war effort.

Preparation for permanent peace is the ultimate goal of the teacher, unless his services are needed in the armed forces. Who is more able than the teacher of the classics to inculcate in our youth the ideals of goodness, truth, and beauty, of law and order, of permanence and tolerance? These qualities, which characterize the democracies, constitute the precious heritage for which we are fighting.

FRED S. DUNHAM

## REGIONAL DIRECTORS AND STATE CHAIRMEN

Several changes in personnel necessitate the following revised set-up of the Present Status Committee, according to A. Pelzer Wagener, National Chairman:

**Region I, Director, Jonah W. D. Skiles, Westminster College, Fulton, Mo.**

## CHAIRMEN

Virginia	George J. Ryan	Williamsburg
North Carolina	Dean Benson W. Davis	Raleigh
West Virginia	Lucy A. Whitsel	Huntington
Kentucky	Dean F. C. Grise	Bowling Green
Tennessee	Nellie Angel Smith	Memphis
Ohio	Ruth W. Dunham	Mansfield

**Region II, Director, Annabel Horn, Wesleyan College, Macon, Georgia**

## CHAIRMEN

South Carolina	Ruth Carroll	Newberry
Georgia	Clarence E. Boyd	Atlanta
Florida	Ruth Fairman	Tallahassee
Alabama	Cora E. Kercher,	Montgomery
Mississippi	Alfred P. Hamilton	Jackson
Louisiana	Mary Allen	New Orleans
Arkansas	Mary McKinney	Conway

**Region III, Director, Kevin J. Guinagh, State Teachers' College, Charleston, Ill.**

## CHAIRMEN

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Indiana	Lillian Gay Berry	Bloomington
North Dakota	A. M. Rovelstad	Grand Forks
Wisconsin	Esther Weightman	Madison
Illinois	Mary V. Braginton	Rockford
Minnesota	Ben H. Narveson	Northfield

**Region IV, Director, Dorrance S. White, University of Iowa, Iowa City**

## CHAIRMEN

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South Dakota	Grace Beede,	Vermillion
Nebraska	Clarence E. Forbes	Lincoln
Kansas	Winnie D. Lowrance	Lawrence
Wyoming	Ruby McBride	Caspar
Missouri	William C. Korfmacher	St. Louis

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## CHAIRMEN

Oklahoma	Isabel Work	Durant
Texas	Mrs. Marion C. Butler	Waco
New Mexico	Madaline Hendricks	Albuquerque
Utah	Marion Van Pelt	Salt Lake City
Colorado	Edward F. D'Arms	Boulder

In the above set-up, please note your state chairman and send to him news of projects directly related to committee work—Latin- and other language-enrolment statistics, committee meetings and activities at state conferences, Latin weeks, and other publicity projects initiated by the Present Status Committee.

## ADDITIONAL STATE REPORTS

Several reports, too late to be included in Chairman Wagener's annual report to the Executive Committee of the Classical Association of the Middle West and South, follow:

**North Carolina, Ellie P. Grier**

We plan a different kind of State Latin Contest for next year. The *Charlotte Observer* will sponsor the contest and will start with an offer to \$150.00 in prizes. We teachers in Charlotte will have another meeting and formulate plans for a contest similar to the Georgia tournament, in which any pupil from any Latin class may participate, with rewards to winners. We hope to get scholarships from several different colleges for our seniors.

**North Dakota, A. M. Rovelstad**

We are continuing our *News Letter*, which we sent out to three hundred superintendents as well as to the Latin instructors in the state. This letter contained a recommendation that high schools maintain foreign-language courses for those students who may enlist in the maritime branches (made by a high ranking officer over NBC radio, October 25, 1941); a second recommendation (made by an officer to a convention of presidents of colleges and universities) that they keep Latin for its disciplinary value; and a third (made by Dr. Fred C. Zappfe, secretary to the Association of Medical Colleges), that Latin be recognized as valuable for students of medicine and science in general. This letter also contained a reminder to administrators of the judgment of the heads of English Departments in Iowa colleges of the special value of Latin for English.



**Wisconsin, Esther Weightman**

The most important activity in the state has been the preparation for the State Latin Contest. County, district, and state chairmen have been appointed; others have been charged with the work of writing the examinations and grading them. A committee of Latin teachers in and around Milwaukee, under the chairmanship of Lenore Geweke, has promoted the contest. A scholarship to any of six Wisconsin universities and colleges is offered as a reward to the winner of the fourth-year examination.

A bulletin from the University High School, of Madison, has been sent to every high school in the state. This bulletin contains ways of adjusting and relating the school program to the present crisis, and includes a unit on Caesar.

A questionnaire has been sent through the office of the State Superintendent of Schools to every language teacher in Wisconsin, asking for figures on student enrolment in Latin and the modern languages.

**Illinois, Mary Braginton**

According to a study made by the state chairman, the number of Latin teachers has declined very slightly in the last three years. In 1940-41 there were 751 Latin teachers in the public high schools of the state. Of this number 23 per cent taught only Latin. The most frequent combination is Latin and English and is taught by 30 per cent of the 751 teachers of Latin.

The Latin Contest is again being held throughout the state. The following one-year full-tuition scholarships are available for winners: Knox and Mundelein colleges, Northwestern University, Rockford and Rosary colleges, and the universities of Chicago and of Illinois.

The Latin Week has been financed jointly by the Present Status Committee and the Illinois Classical Conference. At the suggestion of the High School Principals' Association, a Committee on Improving Instruction in Latin in the High Schools of Illinois has been formed. Mr. Harrison W. Toney, of Spring Valley, is the chairman. Already steps have been taken to put significant aids into the hands of the poorly prepared teacher of Latin. Every teacher in the state is being sent a copy of Prof. Katherine Carver's article in the *CLASSICAL JOURNAL* for last December, "Straightening Out the Latin Sentence." Material for a bulletin containing helps for the high-school teacher of Latin has been circulated among the members of the committee and will shortly be sent out to Latin teachers. These two latter projects have been under the special care of Prof. Norman Johnson, of Knox College.

**Kansas, W. D. Lowrance**

Six public high schools are offering Latin this year which did not offer it last year. The situation at the State University is not encouraging. Due to a shift in requirements for a degree, there is not the same freedom of elections as formerly, with the result that there has been a drop in the enrolment in Latin and Greek.

## CHAIRMAN WAGENER'S NEW ORLEANS REPORT

If you did not receive at the New Orleans conference a copy of Chairman Wagener's annual report to the Executive Committee, to which the above is a supplement, send to the office of the *News Letter*, 1152 East Court Street, Iowa City, Iowa, for your copy.

In a future issue we shall present some suggestions offered by Annabel Horn for Committee activities. We shall report some Forum projects promoted by our Committee in the larger cities and universities, and we shall describe some special publications such as the Texas "Present Status of Classical Education," the Missouri "Foreign Language Bulletin," the Michigan "Latin Week in Michigan," and other activities.

Cordially yours,

DORRANCE S. WHITE

1152 EAST COURT STREET  
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## RECENT BOOKS<sup>1</sup>

[Compiled by Herbert Newell Couch, Brown University]

- AGARD, WALTER R., *What Democracy Meant to the Greeks*: Chapel Hill, University of North Carolina Press (1942). Pp. xii+278. \$3.00.
- Apollo in Chorus, Book VII*, Euterpe, 1715-1775: Boston, Meador Publishing Company (1942). Pp. 128.
- BRONEER, OSCAR, *The Lion Monument at Amphipolis*, "American School of Classical Studies at Athens": Cambridge, Harvard University Press (1941). \$2.50.
- BROUGHTON, LESLIE NATHAN, *Some Letters of the Wordsworth Family*, "Cornell Studies in English," Volume XXXII: Ithaca, Cornell University Press (1942). Pp. 131. \$3.00.
- The Care of Records in a National Emergency*, "Bulletins of the National Archives," No. 3. Pp. 36.
- CHASE, GEORGE H., and PEASE, MARY ZELIA, *Corpus Vasorum Antiquorum*, United States of America, Fogg Museum and Gallatin Collections, "Union Academique Internationale": Cambridge, Harvard University Press (1942). Pp. 116, 64 plates.
- CHURCH, RICHARD, *Plato's Mistake, The Poet in the World of Tomorrow*: London, Allen and Unwin (1941). Pp. 36. 2 s.
- CICERO, *De Oratore, Books I and II*, Tr. by E. W. Sutton and H. Rackham, "Loeb Classical Library": Cambridge, Harvard University Press (1942). Pp. xxiii+479. \$2.50.
- CICERO, *De Oratore, Book III, De Fato, Paradoxa Stoicorum, Partitiones Oratoriae*, Tr. by H. Rackham, "Loeb Classical Library": Cambridge, Harvard University Press (1942). Pp. 438. \$2.50.
- COLUMELLA, *On Agriculture*, With a Recension of the Text and an English Translation in Three Volumes by Harrison Boyd Ash, Vol. I, *Res Rustica I-IV*, "Loeb Classical Library": Cambridge, Harvard University Press (1941). Pp. xxix+461. \$2.50.
- The Complete Roman Drama*: All the Extant Plays of Plautus, Terence, and Seneca, Edited by George E. Duckworth: New York, Random House (1942). Vol. I, pp. xxvi+905; Vol. II, pp. 971. Both Volumes, Boxed, \$6.00.
- CONANT, KENNETH JOHN, *Early Mediaeval Church Architecture*: Baltimore, The Johns Hopkins Press (1942). \$2.00.

<sup>1</sup> Including books received at the Editorial Office of THE CLASSICAL JOURNAL, Washington University, St. Louis, Mo.

- DAY, JOHN, *An Economic History of Athens Under Roman Domination*: New York, Columbia University Press (1942). Pp. xl+300. \$3.50.
- DE LACY, PHILLIP HOWARD, and DE LACY, ESTELLE ALLEN, Editors and Translators, *Philodemus: On Methods of Inference*, A Study in Ancient Empiricism, "Philological Monographs," No. 10: Philadelphia, American Philological Association (1941). Pp. ix+200, 1 plate. \$2.50. (\$1.75 to members of the A.P.A.).
- DINSMOOR, WILLIAM BELL, *Observations on the Hephaisteion, Hesperia*, Supplement v. Published for the American School of Classical Studies at Athens (1941). Pp. 171, 76 figures, frontispiece. \$5.00.
- DOHAN, EDITH HALL, *Italic Tomb-Groups in the University Museum*: Philadelphia, University of Pennsylvania Press (1942). Pp. 112, 55 plates. \$7.50.
- DU FOUR, MARY JOHNSTONE, *C. Suetonii Tranquilli Vita Tiberii*, Chapters I to XXIII, Edited with parallel passages and a historical commentary (Doctor's Thesis): Philadelphia (1941). Pp. 118.
- FINLEY, JOHN H., JR., *Thucydides*: Cambridge, Harvard University Press (1942). Pp. 344. \$3.50.
- GLOVER, T. R., *The Challenge of the Greek*, And Other Essays: New York, Macmillan (1942). Pp. 251. \$2.75.
- GRAY, J. GLENN, *Hegel's Hellenic Ideal*: New York, King's Crown Press (1941). Pp. viii+104. \$1.50.
- The Greek Historians*: Herodotus, Thucydides, Xenophon, Arrian, Edited by Francis R. B. Godolphin: New York, Random House (1942). Vol. I, pp. xxxvii+1001; Vol. II, 770+Index. Both Volumes, Boxed, \$5.00.
- Greek Literary Papyri*, Poetry I, Tr. by D. L. Page, "Loeb Classical Library": Cambridge, Harvard University Press (1942). Pp. xxix+618. \$2.50.
- Greek Mathematical Works*, Volume II, Aristarchus to Pappus of Alexandria, Tr. by Ivor Thomas, "Loeb Classical Library": Cambridge, Harvard University Press (1941). Pp. 683. \$2.50.
- GRENE, DAVID, *Three Greek Tragedies in Translation*: Chicago, University of Chicago Press (1942). Pp. viii+228. Trade Edition, \$2.50. Text Edition, \$1.75.
- HART, ARCHIBALD, and LEJEUNE, F. ARNOLD, *The Latin Key to Better English*: New York, E. P. Dutton and Co. (1942). Pp. 226. \$2.00.
- HASKELL, H. J., *This Was Cicero*: New York, Alfred A. Knopf, Inc. (1942). Pp. vi+406+xii. \$3.50.
- HENNES, WILLIAM R., and ARNOLD, RICHARD E., *Iris*, A Reading List of Articles Selected from Classical Periodicals: St. Louis, St. Louis University Book Store (1942). \$1.70.
- HOLMBERG, ERIK J., *A Doric Temple near Asea in Arcadia*, "Göteborgs Högskolas Arsskrift," XLVII, 13: Göteborg, Wettergren & Kerbers (1941). Pp. 24. Kr. 3:50.
- JENKINS, THORNTON, and WAGENER, ANTHONY PELZER, *Latin and the Romans, Book II*: Boston, Ginn and Company (1942). Pp. xiv+585. \$2.12.

- KAULFERS, WALTER VINCENT, *Modern Languages for Modern Schools*: New York, McGraw-Hill Book Company (1942). Pp. xviii + 525. \$3.50.
- LATTIMORE, RICHARD, *Themes in Greek and Latin Epitaphs*: Urbana, University of Illinois Press (1942). Pp. 354. \$3.50, cloth; \$3.00, paper.
- LAW, HELEN H., *Supplement to Bibliography of Greek Myths in English Poetry*: New York, American Classical League (1941). Pp. 19. \$.50.
- LEHMANN-HARTLEBEN, KARL, and OLSEN, ERLING C., *Dionysiac Sarcophagi in Baltimore*, Published Jointly by The Institute of Fine Arts, New York University, and The Trustees of the Walters Art Gallery: Baltimore, John Lucas Printing Company (1942). Pp. 81, 45 plates.
- MASEFIELD, JOHN, *Conquer*, A Tale of the Nika Rebellion in Byzantium: New York, Macmillan (1941). Pp. 147. \$2.50.
- MAXEY, MIMA, *Acta Muciorum*, A Second Latin Reader: Boston, D. C. Heath and Company (1942). Pp. 143. \$.96.
- MILLER, MARY CECILIA, *The Elegiae in Maecenatem*, With Introduction, Text, Translation, and Commentary (Doctor's Thesis): Philadelphia (1941) Pp. 176.
- MILNE, J. G., *Kolophon and its Coinage*, A Study, "Numismatic Notes and Monographs," No. 96: New York, American Numismatic Society (1941). Pp. 113, 19 plates.
- MOSSER, SAWYER MCA., *The Endicott Gift of Greek and Roman Coins*, Including the "Catacombs" Hoard, "Numismatic Notes and Monographs," No. 97: New York, American Numismatic Society (1941). Pp. 52, frontispiece, 9 plates.
- NOE, MARGARETE, *Phoinix, Ilias, und Homer* (Preisschriften der fürstlich Jablonowskischen Gesellschaft, 56): Leipzig, Hirzel (1940). Pp. vii + 124. RM. 5.40.
- OLIVER, JAMES H., *The Sacred Gerusia, Hesperia*, Supplement VI: Cambridge, Harvard University Press (1941). Pp. xi + 204. \$5.00.
- PERSSON, AXEL W., *The Religion of Greece in Prehistoric Times*, "Sather Classical Lectures" XVII: Berkeley, University of California Press (1942). Pp. 189, frontispiece, 10 plates, 29 text figures. \$2.00.
- Philo*, With an English Translation by F. H. Colson in Ten Volumes, Vol. IX, "Loeb Classical Library": Cambridge, Harvard University Press (1941). Pp. x + 547. \$2.50.
- Pliny, *Natural History*, Volume II, Books III-VII, Tr. by H. Rackham, "Loeb Classical Library": Cambridge, Harvard University Press (1942). Pp. 663. \$2.50.
- PRENTICE, WILLIAM KELLY, *Those Ancient Dramas Called Tragedies*: Princeton, Princeton University Press (1942). Pp. 194. \$2.50.
- PRITCHARD, JOHN PAUL, *Return to the Fountains*, Some Classical Sources of American Criticism: Durham, Duke University Press (1942). Pp. xiii + 271. \$3.00.

- RAMSAY, SIR WILLIAM M., *The Social Basis of Roman Power in Asia Minor*: Aberdeen, Aberdeen University Press (1941). Pp. xii+305. 10s.6d.
- The Republic of Plato*, Tr. by F. M. Cornford: New York, Oxford University Press (1941). Pp. xxvii+356. \$3.00.
- ROBINSON, DAVID M., *Excavations at Olynthus*, Part XI, *Necrolynthia*, A Study in Greek Burial Customs and Anthropology, With an Appendix on Skeletons Excavated at Olynthus by John Lawrence Angel, "The Johns Hopkins University Studies in Archaeology," No. 32: Baltimore, The Johns Hopkins Press (1942). Pp. xxvii+279, 26 figures, and 71 plates, 1 map. \$15.00.
- Roman Portraits*, I and II, Picture Books: New York, Metropolitan Museum of Art (1941). Pp. 4, 51 figures on 20 plates, and Pp. 4, 64 figures on 20 plates. \$.25 each.
- SMALLEY, BERYL, *The Study of the Bible in the Middle Ages*: London, Oxford University Press (1941). Pp. 310. \$4.50.
- SMITH, CHARLES EDWARD, *Tiberius and the Roman Empire*: Baton Rouge, Louisiana State University Press (1942). Pp. lv+281. \$2.75.
- Studies in Honor of Frederick W. Shipley*, by His Colleagues, "Washington University Series, New Studies, Language and Literature," No. 14: St. Louis (1942). Pp. xi+314.
- SUHR, ELMER G., *Two Currents in the Thought Stream of Europe*, A History of Opposing Points of View, "The Johns Hopkins University Studies in Archaeology," No. 33: Baltimore, The Johns Hopkins Press (1942). Pp. 469. \$5.00.
- VIRGIL, *Aeneid VI*, Edited by Sir Frank Fletcher: New York, Oxford University Press (1941). Pp. xxxi+111. \$1.25.
- WEBSTER, T. B. L., *Greek Interpretations*: Manchester, Manchester University Press (1942). Pp. viii+128. 5s net.
- WHITE, G. W., and KENNEDY, E. C., *Roman History, Life, and Literature*: New York, Macmillan (1942). Pp. 349. 6s.